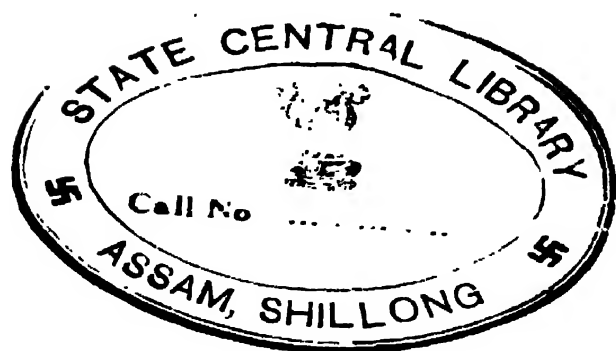


# THE WORLD'S BEST PHOTOGRAPHS

REFERENCE  
Not to be lent out,





100

by David Laundy

**Please handle the book carefully.**

# **THE WORLD'S BEST PHOTOGRAPHS**

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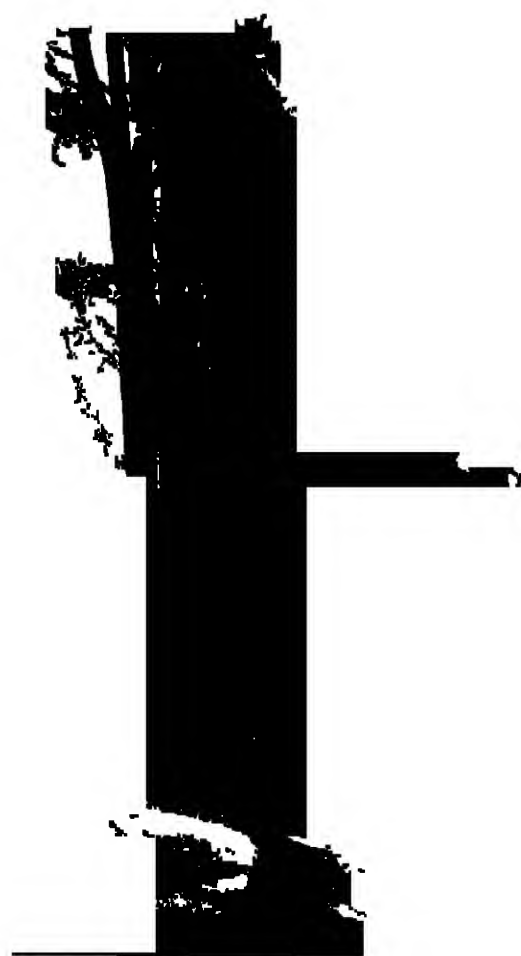


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AUTUMN MORNING

by MARCO BELLUZZI

## INTRODUCTION

**T**HE task of compiling a book which claims in its title to present its readers with the best of anything is a task that cannot be undertaken lightly. It does not matter whether the material the book contains is short stories, pictures or photographs; whatever the subject matter, to make such a claim in the title is simply to invite criticism.

In the second place, if such a claim is made at all the editor must perpetually face up to his own preferences. Is his selection of material to be governed by his own likes—that is, to be made from what he honestly considers to be the best—or is the selection of material to be governed by what he believes his readers will like?

If he adopts the former course he will inevitably offend the tastes and susceptibilities of many of his readers. He is fortunate if he does not offend the majority of his readers. If he adopts the latter course he is again backing his personal judgment and has no guarantee that he is right. Moreover he may frequently be prostituting his own conception of what is good to what he thinks other people will like.

Now between what people like and what is good there may be—indeed there frequently is—considerable divergence. Those who doubt this statement have only to remember that musical comedies are far more popular than the plays of Shakespeare; it is, none the less, the considered opinion not only of experts but also of the great mass of humanity that Shakespeare's plays are artistically much more worth while, much better, that is, than at least the great majority of musical comedies.

If, however, the task of compiling *The World's Best Photographs* was one that few might envy, it was a task that gave its editor and those who helped him a great deal of pleasure. It was undertaken in no cavalier spirit and indeed its preparation was begun as much as two years before the book finally appeared. During that two years some 8,000 photographs representing the work of nearly 700 photographers were collected in the editor's office. There are included in this present volume just over 400 photographs, and a simple calculation will show that of every 20 photographs received by me, I was compelled to reject 19.

I do not claim for a moment that those I have chosen are in every case better than those which I have rejected but my space was limited and

I do claim that those which I have chosen are magnificent photographs. Others would undoubtedly have made a different selection from mine and indeed several volumes could have been compiled without including the same photograph in any two of them.

I would like to express my thanks to all those photographers from all over the world, who have so kindly submitted their work to me (and very many of whom I have disappointed), but they have all shown a sympathetic understanding of the task I had in hand and my grateful thanks are theirs for this understanding even more than for the excellent photographs they were good enough to send me.

A subsidiary difficulty in preparing this book has been the problem of division. I felt that from every point of view it was better to divide this book into sections, though precisely how it was to be divided was extremely difficult. My final choice was quite arbitrary. With every justification I could have included very nearly all the 400 odd pictures appearing in this volume in the section that I have called "The Camera as Artist" for each of them is in my view a distinctive artistic achievement.

I was governed in my task of dividing up the book by considerations of easy reference and although I should be the first to admit that many pictures in different sections could well appear in several other sections without straining in the least the titles which those sections have been given, I do claim that the division adopted does make it easier for the reader to find his way about.

No index has been included in this book. I decided to omit it only after careful thought. Practically all of the titles chosen for the photographs which here appear were selected by me and not by the actual photographers. The titles are, therefore, quite arbitrary and anyone who wishes to refer to a particular picture would find an index useful only if he remembered first of all the name of the photographer who took it and secondly the title which I had ascribed to it. The chances of him remembering both these facts are very small in view of the large number of pictures here collected and an index, in consequence, seemed to me a useless encumbrance. I preferred, therefore, to devote the three or four pages which it would have occupied to more pictures.

THE EDITOR.

# THE CAMERA LOOKS AT US

*In this first section have been collected photographs primarily of human interest. They show us ourselves in all our moods, at work and at play. Here will be found delicate character studies of people of all ages from tiny children to greybeards; intimate "candid camera" shots and "conversation pieces" recording our unguarded moments, graphic action pictures captured anywhere, at the seaside, in stage and studio, in field or factory.*

**I**T may be said to-day, with but little exaggeration, that each one of us is a photographer. There are the few who, with full studio equipment, make of photography their livelihood; there are the considerable number who from time to time earn an honest guinea by entering the photographic competitions which nearly every modern newspaper organises periodically; there are, finally, the countless thousands who with such simple cameras as the "Baby Brownie" get enormous enjoyment from taking "snaps" of "Mother and Dad" on holiday at the seaside and sometimes inflict considerable boredom by showing their albums to their friends when the holidays are over.

No longer now is it as fashionable as in former days to make attempts at singing, playing the piano, or painting in water-colours; instead, those creative energies that formerly went to satisfy them are now turned very largely to photography. And in America and France, and more recently in the rest of Europe, papers have been launched which sell on their photographs alone. Indeed, the rise of such papers is one of the romances of modern journalism. The public clamour for them, and ask for more, with an appetite that is apparently insatiable. We see the public taking photography to its bosom, becoming "camera conscious" in a big way, and giving every indication of becoming more so.

In Britain the "photo-journal" has progressed by leaps and bounds until it is almost abreast of its American rivals. Other countries have profited by the experience of the earlier ventures, and to-day all over the world new photographic journals are springing up. The East has made its own ventures. In India, in particular, are photographic journals which in modernity and style hold their own with anything in the world.

Of all the many branches of photography, it is safe to say that the

type of picture that gave to camera-work its first great impetus is the one that shows us what we ourselves look like, for it panders, to an extent undreamed of before the day of the camera, to two of the most powerful emotions that human beings feel—those of curiosity and vanity. Before the dawn of photography this desire to see what we look like called forth the intimate, domestic type of picture which reached its full flower in Dutch art in the sixteenth century, and in the more stylised family groups, the "Conversation Pieces" of Gainsborough and the other great artists of the eighteenth-century English school.

The coming of the camera, however, has to a large extent shifted the demand for the "human interest" picture from the artist (used in this sense to denote a man who draws or paints) to the photographer. It is often said that "the camera cannot lie," and though in point of fact the camera can, on occasions, be made to tell the grossest lies, the photographer is, generally speaking, tied down, on account of the scientific nature of his medium, to what is actually in front of his camera.

One photograph is to the ordinary man or woman worth a page of description and can be made to carry more conviction than all the arguments of a modern Socrates. It is unthinkable that there should be produced as evidence in a court of law a painting by, say, Augustus John, of the room where the murder was committed; yet it is a fact that a large part of a cameraman's business in the Harlem district of New York, for example, is concerned with taking such things as "the bedroom ceiling that fell down," and "the black eye received in the fight," so that the results can be produced as irrefutable evidence in court.

It is only in very recent years, however, that the art of the candid or unposed type of photograph has really developed. Before this, photographers were hampered by their materials, by the lack of speed in plates and lenses, from getting anything but obviously posed pictures, those wooden groups, faces set in glassy stares, that gaze bleakly at us from the pages of so many family albums. Compare a representative photograph from such an album with the "Portrait Unaware" on page 27. The subtle and telling humour in the composition of the latter is of very recent development in photography.

During the nineteenth century, people became camera-conscious in the worst possible way, and this type of camera-consciousness has persisted, so that even to-day the mere sight of a camera is sufficient to produce in the demeanour and expression of many people a change as devastating as it is unnatural. They are being photographed, therefore

THE CAMERA LOOKS AT US



THE HELMSEMAN

1977 10-14-81

they must pose and be self-conscious till the ordeal is over, when they can again revert to their normal selves. The results—and they are to be seen on practically every passport in the world—give about as adequate a rendering of the subject as would a picture of a brick wall.

As a result of this camera-consciousness the art of studio portrait photography has become as much a matter of psychology as of camera technique; the most essential part of the photographer's equipment is an ability to woo his subjects into a state of unselfconsciousness. How skilful the modern photographer has become in this psychological task may be seen in the child studies, formal as they are, on pages 38 and 39.

It is this necessity for unselfconsciousness in photographic subjects that has given rise to the "candid camera" in recent years. Instead of bringing his subjects into the studio, the modern photographer now goes out and catches them unawares. He works with a camera (almost as small as a watch and as precise in its mechanism) which he can carry about with him wherever he goes so that it is always at hand to catch and preserve the fleeting moment that makes a picture. He uses high-speed film that will not only catch the quick smile on a face, but will stop the bird on the wing, a train rushing by, the dancer as she leaps into the air.

By capturing these and similar moments for us he is performing one of the most useful functions of a true artist; that function has been defined as the power to "enlarge the borders of consciousness." He does it by showing us beauty and significance where we never suspected that such qualities existed.

A quick glance through the photographs in this section will reveal how well the camera can perform this service for us. It provides us not only with what has been happily termed a "frozen memory," but also with a glimpse of things which our own eyes cannot perceive. Take for example the picture on page 28. There, a brawny Highlander is swinging a mighty hammer preparatory to making his throw. If we watched such an event we should see only a swirl of movement. Nothing would stand out—none of the rhythm, the poise, the sense of effort. But the camera, in a split-second click of its shutter, has captured a vivid moment by stilling that tumble of arms and kilts. The thrower's supreme effort is frozen into immobility and at our leisure we can observe all the grace and energy in his pose.

It is worth noting also how the photographer exploits his camera to concentrate our attention on what is important. He eliminates his backgrounds, which otherwise might distract us from the foreground figure,



## THE CAMERA LOOKS AT US

AM I CLEAN YET?

by W. H. RICHMOND





THROW ME!

By M. ANTONI BERNARDI

72

1

11

by throwing them out of focus. They become merely a soft blur which frames but does not compete with the main interest of the scene. Notice the result on page 28.

The advent of the candid camera put into the hands of the best photographers a means of realising more nearly the aims which they had been striving for since they began to take their profession really seriously. It enabled them, that is to say, to go out and record aspects of life around them that they could not attempt before. It enabled them at last to perform that task which has been defined by one of the greatest of living camera artists to be the first and foremost duty of a photographer, the task, namely, of catching the eye and holding it. It brought life into photography and with it the insatiable interest of the world. It worked an artistic revolution that is comparable with any other in history.

Generally speaking, therefore, the candid camera has given photography the impetus to develop along one of its most significant courses, the depicting of incidents and character in life around us. It has done this with such striking success that it has gone a very long way to release the strangle-hold which the would-be "artistic" photograph (an abomination that was no more than a pale and lifeless imitation of paintings) was getting upon photography as a whole. The first essential of a good candid photograph is that it must be alive; composition, even technical competence are very secondary considerations, and are valueless if the first essential is absent.

From this it must not be deduced, as some people seem in danger of doing, that a good action picture must necessarily be of someone leaping into the air and grinning with delight. Excellent pictures of this type certainly are taken and can be seen in the following pages, but just as good or even better are those quieter studies, such as the one on page 75 of the old woman plodding along beside her donkey-cart. She is barely more than a silhouette against the road ahead, but the photograph has caught her just at the moment when her whole action and surroundings seem calculated to emphasise and force home to us the circumstances of her life and the tragedy that lies behind it. This is as true an action picture as any other in the book.

It is as well to correct another popular impression about action shots. The modern developments of high-speed lenses and films have enabled the camera to still the most impetuous movement. We have already noted one case (see page 28). In a later section (see "The Camera As Scientist") are many other action pictures that can truly be described

as miraculous. But where studies of human interest are concerned such technical possibilities are often abused. The blurring which frequently results whenever photographs are taken of fast-moving objects is often an artistic aid. Action stilled to clear-cut immobility appears, in many cases, quite unreal, and the skilful photographer will remember this. Look at the picture "Where's That Ball?" on page 36. Neither the figure of the woman nor the figure of the dog is what photographers call *sharp*; their outlines are very slightly fuzzy. The effect is excellent, for it carries a suggestion of excited movement that would be lost were each figure clear-cut, sharply defined and utterly rigid. Part of the art of the photographer lies in knowing just how much sharpness to sacrifice to art.

The candid camera has, perhaps, secured its greatest triumph with stage photography—though its fullest possibilities have not yet been realised in that field. The forces of prejudice have been more difficult to overcome. The struggle here is between "stills" of scenes from the play, for which the actors pose on the stage—or sometimes by flashlight during a dress rehearsal—and shots taken with a miniature camera during an actual performance by ordinary stage lighting.

Studio studies of actors in character have been with us almost ever since the camera ceased to be a scientific marvel and became a commercial instrument. But modern camera art has worked a great revolution in the studio study. Those artificial, histrionic gestures, those wooden poses are things of yesterday. To-day the dramatic reveals itself in stark realism. The study of John Mills in the play *Of Mice and Men* (see page 17) has all the drama which one could desire. Here there is no actor in a play but a figure in reality.

It is interesting to compare such a study with an actual stage picture. Stage pictures are taken under the most exacting conditions and the photographer is compelled to work with the fastest possible film and the fastest possible lens. Miniature cameras are essential for this work, for no other camera combines such speed of lens with portability.

Unfortunately high-speed films do not lend themselves easily to enlargement free of graininess and blur; unfortunately, also, miniature camera negatives demand very great enlargement indeed if they are to compare with studio work. Even so, what the photographer can do is very impressive and it must be remembered that since his subjects are unconscious of his labour, his pictures have an unposed naturalness that studio studies often lack.

Magnificent examples of actual stage photography are to be seen on

## THE CAMERA LOOKS AT US

JOHN MALLS ON OF MICE AND MEN

by MICHAEL



## THE CAMERA LOOKS AT US

VINCENT

by ROSEMARY GARDNER



pages 67 and 87. These studies of the ballet, action shots of surpassing grace and rhythm, yield nothing in beauty and design to those which the studio can give us.

The candid camera is not to-day concerned solely with individuals or single subjects; some of its greatest successes have been concerned with groups of people acting in crowds. It can and does catch and hold the fleeting moment in this connexion just as successfully as it can and does with the individual object. The remarkable back-view study of a seaside crowd on page 54, with its graceful suggestion of a formal painting, is a fine example of how the candid camera can capture beauty as well as record history. Mainly because of this development, it can safely be said that the work of the candid cameraman is going to be of the greatest possible historical importance. We have contemporary prints and portraits galore of the scenes and characters in the French Revolution, but what would we not give for a few photographs of that event and of the people who lived through it?

It can further be said that, in all probability, candid photographs will have a greater future than studio portraits. There are comparatively few people who to-day are interested in a photograph, however well taken, of you or me, unless we happen to be a Prime Minister, a Congress Leader, a "public enemy" or someone equally famous; there will be fewer still who will want to look at us 100 years from now. But a photograph of a crowd—perhaps containing you and me—cheering or taking part in a procession, or of a tragic incident such as an earthquake in Quetta, will be of enormous interest to millions of people and will, in the future, assume historical importance. Many of the photographs in the pictorial magazine of to-day have a world-wide value which will endure.

The relation between the candid camera and the age we live in is obvious to see. No longer can we sit at our ease dismissing such things as the slum problem with a few exclamations of polite horror and a transient feeling that "somebody ought to do something." Photographs now bring these things starkly to our notice with a vividness that refuses to be passed by. The picture of a slum on page 58 is evidence of this.

Such photographs are social documents which it is impossible not to read. They make us aware of the world around us and what is right and wrong with it, whether we like it or not. If it has done nothing else, the camera has made the pleading of ignorance—the ostrich-like burying of our heads in the sands of illusion—a very thin excuse..

# THE CAMERA LOOKS AT US

FACES AT THE WINDOW

by R. WENDT







THE HORN PLAYER

by RAY



FIDDLER

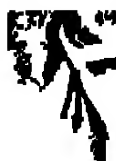
by JOHN HUGHES

A well-known London musician whose paintings and films have earned only temporary success from British critics

## THE CAMERA LOOKS AT US

CHESS PLAYER

by P. HARRISON



## THE CAMERA LOOKS AT US

A photo taken near Tokyo years ago on a Liverpool street. The factory chimneys are now gone, but the images, etched by the world's press, still ply up and down the alleyway and around residential structures still reflected upon glass windows.

### BACKS AND STEAM

by WILLIAM SUTHER





ALFRED

by W. R. BROWN  
Ruth Sager



WHO'S THAT?

PERFORMING ARTIST  
-A Black Knight

## THE CAMERA LOOKS AT US

*An environmental and visual study has photographed the trains very closely the full gamut of the world scene.*

1 AM

by ROBERT GARDNER



11



THROWING THE HAMMER

By J. H. HOFFMANN  
of State University

A study is underway. The motion records for an average season of physical effort. The poses of the figure and varying rates of rhythm could never be explained by the naked eye.



## THE CAMERA LOOKS AT US

by FRANK KEMPTON

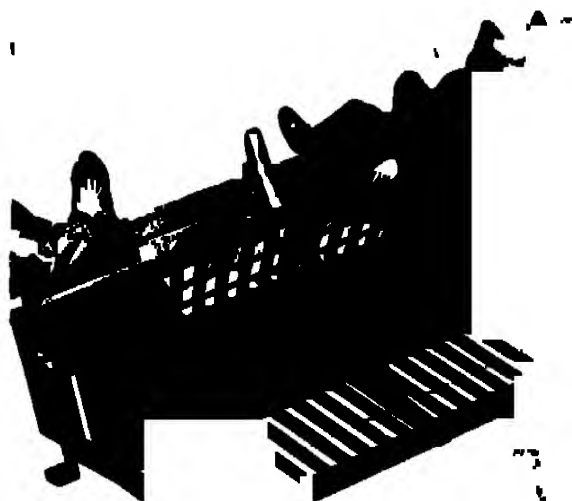






## THE CAMERA LOOKS AT US

by JOHN EVERMAN





WORK

by H. G. WILSON

Peasant women doing their household washing by the water side and chatting happily among themselves, was a familiar part of the Italian scene. When this culture has taught one never to grieve at the very sight of her outworn story



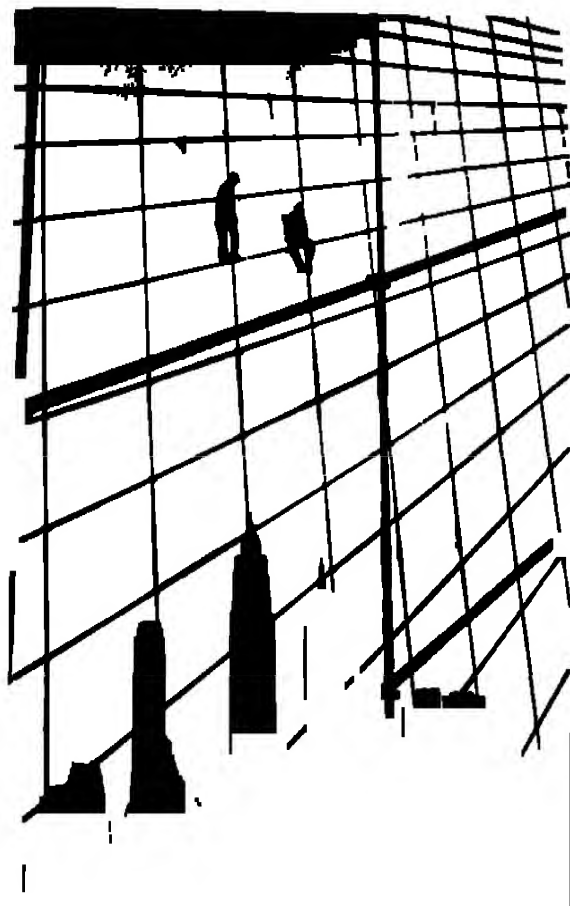
**NIXON AND HIS MADON**

by **ROBERT RYAN**

## THE CAMERA LOOKS AT US

HUMAN SPACES

by JOHN BARTLOW





WIGWAG PLAYS BALL

By T. H. WILSON



WIGWAG

WIGWAG  
WIGWAG  
WIGWAG





by **DAVID M. HARRIS**



MISS VIRGINIA LEIGH

by GERALD HARRIS

## THE CANAL LOOKS AT US

71 WORDS

by R. STEPHEN PEARL



THE CAMERA LOOKS AT US

THE RED WIND

by ANDREW WILSON





**SEA KING**

by **AL. HENRIK HENRIKSEN**

## WELL TACKLED HE!

A photograph  
describes how  
well the team  
can capture the  
pigeoncock

by  
**CHRISTOPHER**





"NOBODY LOVES ME

By W. H. RICHARDS

## THE CAMERA LOOKS AT US

—BOB

by W. H. RICHMOND





HERE A COCK HERE:

by STEVE WILKINSON  
'68 South magazine



## THE CAMERA LOOKS AT US

THEY' ACCIDENT

by NINA VARRA





**WATER OTTER**

by **SHARON KENNEDY**

The woman makes a characteristic pose of an old woman who has lived on a bridge at Longdon Island, England, for many years. Margaret sits almost a mile apart and the village told such a story that the town people would almost their bridge for the most beautiful the village.

## THE CAMERA LOOKS AT US

1

by ROSE



## THE CAMERA LOOKS AT US

114 THE WHEEL

by RICHARD WATSON





by LEO A. LAYNE

## THE CAMERA LOOKS AT US

The sense of space suggested by the immersion of man and sky is made more obvious by the solitary foreground figure

OLD MAN BY THE SEA

by HENRI





**BETWEEN THE LIVING AND THE DEAD**

by **CHARLES WELSH**

The living subject of to-day says: *you are*—*you are* is the subject of the memorial to the dead subject of yesterday

## THE CAMERA LOOKS AT US

BLACK BOY EATING SUGAR CAKE

by M. ANTHONY RICHMOND

---





THE CAMERA LOOKS AT US



1936



1937



Consideration



Indignation

HISTORY OF A BAR OF CHOCOLATE

by J. H. GILMAN



MARK CROWD

by JOHN HARTMAN



IN LE HEDGECOCK

by H. HEDGECOCK

A scene at the edge of the Hedgemoor in Hyde Park, London.







LONDON (LUNA)

by JAMES THOMAS SMITH

The dramatic quality of the scene is greatly emphasized by the unusual angle from which the picture has been taken.

## THE CAMERA LOOKS AT US

THE AGITATOR

By R. M. [REDACTED]





#### HANDS AT WORK

by JILL KRAVITZ

Behavior of subjects means and an unusual viewpoint revealed in this study to produce a striking sense of suspense after



THE DESIGNER

by MARSH

# WORK IN PROGRESS

The elements of the scene look out the last steps and effectively "erase" the walls, opening up a new world of work and play.



by G. V. HENRY



## THE CAMERA LOOKS AT US

THE SWIMMER

by ROBERT RICHARDS





HEAD OF A YOUNG BOY

by MICHAEL GOODMAN

## RA LOOKS AT US

...and one of fighting Americans who might otherwise have  
a hard time seeing an enemy, dramatic photos.

by **WILLIAM**





**MAJA BARANOVA**

*by GREGG KENNEDY*

*A lovely study in light and shade of white. However, the  
busts facing dancer as she stands in the wings of the theatre*

## THE CAMERA LOOKS AT US



by CLARENCE BROWN

to reveal character study of a small boy in an empty street  
in the everyday world of the pages of the story book



## THE CAMERA LOOKS AT US

A spectacular success in the arena where the best has played the hero, through the camera lens—this is the story

INCIDENT IN THE MALL—SING

By MARY





**WOMEN IN WHITE**

by **KEVIN STRANDBERG**



THE LAUGHING LADY

THE LAUGHING LADY

by KATHA LINDGREN





by LEO & LEO





HINGORIAN CAFE

by JOHN GAMBILL

A slender man in my Central European town has the habit of standing outside where the local amateur guitarists play music with their neighbors. There such a man has been supplanted now a melody and dramatic pleasure by construction of the shadows and high light on the wall of the cafe.

## THE CAMERA LOOKS AT US

*Another genre with a twist. Cinematography and production of the film build up a most striking contrast between the values of the war machine and the poverty of the human being.*

**'BUY A FLOWER, LADY'**

by **BOVEN**





J A A J E D Y

by ROY



At the time of the trial

by TERRY O'NEILL



THE WATER RAP

by TERRY O'NEILL

## THE CAMERA LOOKS AT US

The eastward end of the h. or through the long winding cliff and  
to water. When it is (left) is equivalent to walking pattern.

AND AND COLLEGE

by R. H. H. H. H.  
University of California







BALLET PATTERN

by GREGG KENNEDY





WARMTH OF THE WINTER SUN

By FRANK R. FLETCHER



BY THE OLD MILL

by ALFRED STURGEON

# CORRICAN GRANNY

The women have seldom got ready for the excitement of the child, and by child are of course, emphatically, the smiling people on the window looking face of the old woman



by ALFRED STURGEON



ALL AM. 2017  
THE ASSAULT

## THE CAMERA LOOKS AT US

by  
JOHN  
H. HARRIS

There's a feeling that the face is suddenly used to have attention  
the face and features and to emphasize the eyes in the eyes.

ADNESS

by JOHN HARRIS





AGE LIMIT

by MARK CRITCHFIELD

## THE ALIAS

YOUTH WORK

by BOB THOMAS



THE ALIAS





## THE CAMERA LOOKED AT US

CLAY AND THE LIVING FISH

by RICH ARMITAGE





POETRY OF MOTION

by MICHAEL RYAN

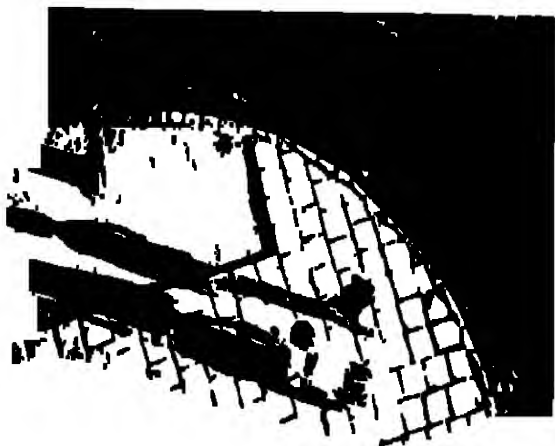


**SNOW SH AND HENRY**

by **WILLIAM**

**THE PAVEMENT BELOW**

by **WILLIAM**



THE CAMERA LOOKS AT US



SHADOWS ON THE WALL

By H. H. HARRINGTON.  
Copyright, 1914, by H. H. Harrington.

The camera catches light and shade as here. In a  
moment, the camera is in the darkest shadow of a  
corner where it can reflect on the lightest shadow on





PHOTOGRAPHER AT WORK

by J. H. WILLIAMS  
Illustration



ONE CAT IN THE SNOW

by STEVE HARRIS

# THE CAMERA GOES HUNTING

*In this section will be found a representative number of photographs of animals, birds, insects and fish. They range over all types of subject from the domestic cat to the wild zebra in its native haunts. Preference has been given to photographs of artistic worth, rather than to those of news or story interest only.*

**M**ANY psychologists maintain that the instinct to hunt is one of the most fundamental and powerful of all our instincts. Perhaps that is why those people who can afford it, whether they live in the East or the West, will spend large sums of money in organising elaborate expeditions to hunt animals of all sizes between elephants and foxes.

As the result of these expeditions, expeditions frequently involving much danger and hardship, the walls and floors of many of our larger houses bear upon them the skins and heads of countless animals. We cannot doubt that the killing of these animals delighted the hunters, but many of us doubt whether their stuffed bodies delight the beholders.

For this reason, if for no other, the advent of the camera is to be welcomed. It has presented the hunter with a new sport, a sport not of killing, but of recording. Those who value the dangers and hardships of the hunting expedition above anything else, lose nothing, for the modern cameraman, endeavouring to secure a photograph of a tigress nursing her cubs, is, if anything, in greater danger than the modern huntsman who, from his safe perch in a tree, waits to shoot the tiger about to take the kid helplessly tethered at the bottom.

So far as results of the two methods of hunting are concerned, there can be little doubt which the world at large prefers. A tiger shot by a gun becomes a glassy-eyed monstrosity of interest only to the proud hunter and his immediate family. A tiger shot by the camera becomes a thing of universal interest, for its pictures delight and instruct all.

We can learn nothing of interest from the head of a dead animal except what the head of a dead animal looks like; but a photograph of zebras collected at a water-hole in their native surroundings (such as the photograph shown on pages 104-105) tells us a great deal about the zebra, besides providing us with a beautiful picture.

Take also the superb study of giraffe heads on page 102, superb



because of the graceful curves of their long necks set off so effectively against the high branches of the trees and the background of the sky. Here is a photograph that brings home to us, as no dead giraffe ever could, how beautiful these animals may be.

This is but one, and by no means the most important, of the various aspects of animal photography. The camera can hunt not only after the elephant, but also after the spider in its web. Very many of its most successful efforts are achieved, for example, with domestic animals.

Because we have seen horse, cow, sheep, cat and dog in dull photographs without number, we need not suppose that such animals do not lend themselves to delightful pictures. A glance through this section of the book should be conclusive. Two examples alone need be mentioned : that of the head of a pony on page 112, and of a young cow on page 111.

Dogs, compared with other animals, do not, as a rule, photograph well. They are far too anxious to please, and as a result become almost as camera-conscious as human beings. They pose resolutely in front of the camera like well-meaning children, or what is worse, take such an intense interest in what is going on that it is impossible to detach their attention for a moment. Unless one can detach their attention there is no chance of securing a good picture. Dogs must therefore be taken when they are off their guard, like the charming study of a borzoi and her puppies on page 110, or, better still, in action, with a camera working at high speeds, to catch the full beauty of their movements, like the greyhound seen on page 110.

The proper photographing of cats has been much hampered by those who have tried to over-sentimentalise them. As a lyric writer has wittily observed of these photographers :

"Their idea of Art

Is a very young cat

Looking out of a very old boot."

Their efforts were abortive and are now very rightly forgotten. As an example of a good cat photograph of the modern type, take the picture of the kitten on page 107, which with the enquiring look on its face is as charming as any subject can be, but it is in no way sentimentalised.

Birds, fish and insects, lacking the endearing human qualities of other animals, lose much of their value to the photographer, although there are brilliant exceptions such as the photograph, included in this section, of a cockatoo looking quizzically down at us from its perch on page 113, or the proud swan with her family of cygnets on page 100.

## THE CANAL GOOSE HUNTING

GLE BATHING

by JOHN BROWN



## THE CAMERA GOES HUNTING

WONDER OF THE NORTH

by JOHN F. MURPHY



Generally, however, photographs of these subjects rely for their appeal entirely upon the beauty of action that they display. High-speed lenses and films have enabled us to catch the seagull on the wing—as for example, on page 96—and thus fully to appreciate for the first time its almost miraculous grace of movement. It is by giving us pictures of this sort that the camera can score, for with no other medium would such accuracy of recording be possible.

Fish are even more difficult to catch with the camera than with a rod and line, and although many photographs have been taken under water, they are not generally satisfactory except as scientific curiosities. The only way to photograph this type of subject is through the walls of an aquarium where the opportunities are necessarily limited; the results are, again, valuable as scientific records, but not often as pictures.

Here also, however, there are brilliant exceptions, as when the photographer is able to catch the wonderful texture of a fish's scales or the liquid movement of its fins as it glides among the weeds. An example is seen in the study on page 108.

Insect photographs, too, are more often than not of scientific rather than artistic interest. With all the goodwill in the world, most people cannot summon up much enthusiasm for photographs of black beetles and wood-lice and are tempted to dismiss the whole subject out of hand without considering the wonderful photographic possibilities of the butterfly. On page 115 there is an amazing series of photographs showing the various stages of a butterfly's emergence from its chrysalis. These photographs are excellent examples of the sort of photograph which, besides being of interest to the scientist, have sufficient pictorial interest to be appreciated by everyone.

Practically all animal photography is the product of comparatively recent years. In this branch more than in any other branch of photography it is necessary, because of the nature of the subjects, to be able to take photographs at high speeds and such photographs have only been made possible by the more modern types of cameras and films. Before the advent of these cameras and films, animals could, of course, be taken in repose and some excellent work of this kind was done, but, collectively, it was not fully comprehensive and lacked the amazing variety that photographers are able to produce to-day. We now possess "candid camera" pictures of animals to match those we already have of ourselves. The results, as the following pages show, are some of the most charming and interesting that the camera has ever achieved.

## THE CAMERA GOES HUNTING

HUNTER HOFFO

by JOHN BARNES





HELLO THE HELLDOG

by WARREN HILL



SWAN FEKRY

by ANTON

## THE CAMERA GOES HUNTING

PELICAN PARADE

by JAMES HENNING







MEETING PARTY

by W. H. HARRISON







1. First Approach



2. Love Dance



by R. O. PEARSON

## THE CAMERA GOES HUNTING

WHERE'S THAT MONEY?

by W. H. HARRISON





ANGEL FISH

by W. A. POTT

*A Surge Angelfish of the Surge Angelfish in South America, the fish was taken under water swimming among the rocks.*

## THE CAMERA GOES HUNTING

BUTTERFLY AT REST

by H. TROT





**ROBERT BAKER**

by **JOAN MARCUS**

# **ONYXBOUND ON THE TRACK**

by **J. G. A. SHERMAN**  
 "A Black Knight"







ALFRED

by BERNARD

The soft tones of the dramatic landscape are all yours absolutely the compelling gaze of this sturdy young animal.

# THE CAMERA GOES HUNTING

WIDENLOWN

W. H. H. H.





COCKATOO

by WALTER KEND



AN YOUNG

by H. G. FORTSON

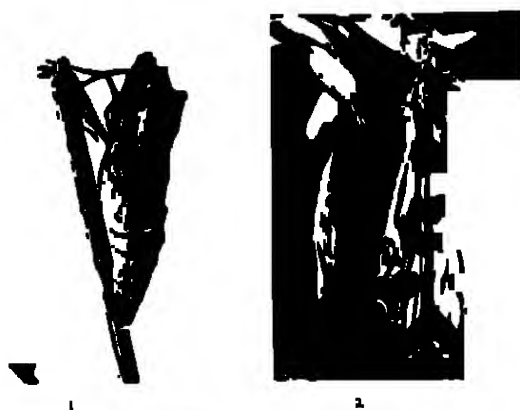


# BACKYARD BILLY

The animal for  
adoption accepted  
in the adoption  
the same guide of  
the adoption and  
in the future of  
this and plump

by HENRY CLARK

# THREE STAGES IN THE LIFE OF A BUTTERFLY



1

2



3 Fully developed

THREE STAGES IN THE LIFE OF A BUTTERFLY

by J. HANSEN 1938

## THE CAMAJA GOES VITAL

CADENT IN THE ACT

by A. B. BURNETT





ACARA 6 45A

by B. VAN HANDELINGEN

A Dutch writer finds himself a half way house in the city

# INVITATION TO THE PARLOUR

The politics of the  
government is  
represented by the  
green spider family  
in the paragon.

by  
JAMES H. H. H. H.



## THE CAMERA GOES HUNTING

LORD OF THE

By W. H. HARRISON







A 31 THE WORLD GO BY

by ERNEST VANDER

The photographer has made of the light — just as we  
 are background to the definitely present figure of the bird



A QUAY IN AMSTERDAM

by W. H. H. H. H.

# THE CAMERA AS ARTIST

*In this section are to be found photographs first and foremost of artistic interest. They range from formal portraiture to flower studies and photos of architectural subjects. Still life shots and those pattern photographs, so distinctively modern in conception, are also features of this section. In the latter class the camera, perhaps, excels itself as in no other branch of photography. Nudes, landscape work, night studies, photos of snow, fog, cloud, mist and rain will also be found in this section.*

**T**HE artistic possibilities of photography have been the subject of much argument. Not only have photographers fought against the prejudice of those who have strenuously denied that the camera had any artistic possibilities, but they have also quarrelled even more violently among themselves as to what the camera should do if it is to be taken seriously as an artist.

It is an extraordinary story that is wrapped up with the entire history of photography.

The first photographers were artists in the usual sense of the word, that is to say they were painters. One of the best of them, a Scotsman called David Octavius Hill, working in Edinburgh, photographed his subjects primarily to guide him in the painting of their portraits. He was an inferior artist, but a magnificent photographer, with the rather ironic result that to-day his name lives entirely through the photographs which he took to help him to paint pictures that are now completely forgotten.

While it was still an artist's hobby the camera flourished and produced some excellent pictures which gave promise of a brilliant and unclouded future, but before long people began to wake up to the fact that it also had immense commercial potentialities. Thus, in the middle of the last century, the professional photographer came into being.

From the first, photography as a business was very careful to preserve its artistic associations. Photographers worked in "studios," they wore the back velvet coats and knotted cravats of the traditional artist, their backgrounds were the heavy draperies found in the portraits of the

period. The result was, of course, that all serious artists came to regard photography as a debased form of art unworthy of consideration, and in consequence, no reputable artist would have anything to do with it.

Despite this sentence of artistic outlawry photography as a business prospered exceedingly. Not content with mere draperies as backgrounds photographers started using painted scenes to suit the temperament of the sitter. You could be photographed in a realistic-looking woodland glade, or sitting on a stile in the middle of a painted field, or even (and this was particularly popular) on the sea shore with mountainous waves breaking a few inches behind you. True, the head of the unfortunate sitter had to be clamped in a sort of vice in order to keep him still during the long exposures necessary (with the result that he nearly always appeared with a strained, hunted expression) yet the results pleased everyone concerned enormously and the demands to have "likenesses" taken steadily increased.

The discovery of the dry plate process towards the end of the century simplified *outdoor* photography enormously. Nevertheless in this, as in all other branches, photographers were continually hampered by the tradition that the ultimate aim of all their efforts was to produce photographs looking as near as possible like drawings and paintings—and if their results did not approach that ideal they were not considered "artistic."

During this period, which lasted into the "twenties" of the present century, some good work was certainly produced, notably that of the late Herbert G. Ponting, some of whose photographs, notably those taken on Captain Scott's Antarctic expedition in 1911-12, have, in their line, never been bettered. Two of these are seen on pages 143 and 212, but work of this kind was an infinitesimal proportion of the general output. Generally speaking, the standard of work, though technically excellent, was from the artistic point of view deplorable. The harder photographers worked for artistic effects, the more their object was defeated.

It was not, in fact, really until after the war that the modern movement in photography began to show itself. It began, in America, with a small group of men, artists in the true sense of the word, who realised that photography as a medium of expression should not be bound down by the traditions and conventions that applied to drawing and painting, that it must free itself from these and develop along its own lines. They experimented with the camera, taking everything regardless of whether it was generally regarded as "beautiful" or "picturesque," often from

extraordinary angles and with unusual lighting effects, and with results that breathed new life into photography which before had looked as though it were doomed, through a surfeit of bad art, to a dreary death among the dust and draperies of the old-fashioned photographer's studio.

It is, perhaps, not out of place to examine here the grounds for regarding photography as something essentially different from drawing and painting.

It is undoubtedly true that the camera can be made to lie, but generally speaking all photographs must have had for their subject something that actually existed. It is this fact that gives photographs that urgency and feeling of actuality that is their chief appeal. They represent reality caught in a fraction of a second of time and set down accurately before us to instruct, amuse, horrify, or what you will; whether it be a picture of a famous politician or of a crankshaft, we know that each actually existed, at the time the photograph was taken, as we see them before us.

In this fact is to be found the essential difference between a photograph and a drawing. Whereas the latter must always be a very personal record of the impression the subject has made in the artist's mind, the accuracy or inaccuracy of which does not, from the artistic point of view, really matter, a photograph once it ceases to be accurate loses its value.

People may say, however: "Granted that a photograph is a completely different thing from a drawing, by what standards, then, can it be judged? If we are not to criticise photography from the same standpoint as the other graphic arts how are we to tell a good photograph from a bad one?"

To answer this it is necessary to have a clear idea of what you mean by a "good" photograph, a much more difficult thing to decide than what you mean by a "good" drawing. How can we say, for instance, whether a technically perfect photograph of the Taj Mahal is better than an equally technically perfect photograph of a jelly-fish in an aquarium? The answer does not really depend on whether you prefer architecture to jelly-fish, but on what the photographer has done with his subject in each case. Actually the chances are that the latter will win the prize. The beauties of architecture are familiar to most of us; hence, unless the photographer can throw some new light on this rather hackneyed subject his work will be merely commonplace. On the other hand the man who

can produce an interesting, significant study of a jelly-fish has, in this hypothetical case, enlarged the borders of our appreciation by showing us beauty and significance in a subject in which we do not usually expect to find these qualities.

It is for this reason that pictures of such things as beautiful buildings, pretty girls, etc., have not found their way into this book unless they have some quality about them that gives them some interest beyond that of being mere representations of their subject. It may be that the ones included in this section have been taken from some unusual angle, like those on pages 123 and 140, both of which bring out so strikingly the essential grandeur of their subjects or that they show particularly beautiful lighting effects like the nudes on pages 153 and 172 or that they have caught some glorious natural effect like the waving corn against the cloud-flecked sky on page 148.

Perhaps even more interesting, however, as photographs are the studies of things which are apt to be overlooked by most people, such as the close-up of the line of foam on the sea shore which appears on page 181 or the pattern made by the shadows in the picture on page 244.

Portraiture also comes into this section, and in this line the artistic possibilities of the camera come increasingly to the fore. To take a good portrait the photographer must study the personality as well as the features of his sitter so that by lighting, pose and surroundings he can emphasise the essential characteristics. If the result is a success it will tell you more about the subject than pages of description.

It is impossible to dismiss this subject without some mention of Cecil Beaton whose work in the last fifteen years has revolutionised our ideas of photographic portraiture. To him more than to anyone else goes the credit for having successfully broken away from the old ideas upon studio portraits, and examples of his work are to be found in this section of the book, many in which he studies his subjects' personalities is to be seen very clearly, for example, in his portraits of M. Chirico and of Miss Marlene Dietrich on pages 156 and 157 respectively.

How then, when we have seen a photograph, can we discover if a photograph is a good one? The only way is to ask oneself three questions about it.

1. What has the photographer set out to do?
2. Was it worth while?
3. How far has he succeeded in doing it?

It is on the answers to these questions that one's final judgment on the photograph must depend.

## THE CAMERA AS ARTIST

N.A.M. THE DUCHESSE OF KENT

by CHRIS MASON





WHITE FICHRIE DIN

by GEORGE GILBERT

*In my own view, the view on the right of the picture  
has been skilfully used by the photographer as a frame  
for the possible historic history of St. Wolfgang in Austria.*



## THE CAMERA AS ARTIST

by J. G. CHERRY

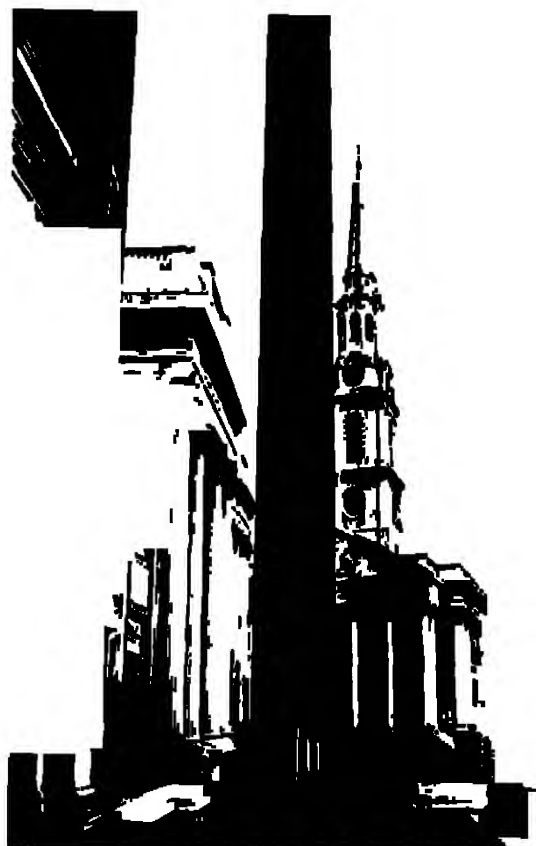


## THE CAMERA AS ARTIST

STORM OVER ROME

by DONALD MACE





PILLAR AND SPIRE

by GERALD BARNES

The Gray Abbot on the farrowest pillar of the Imperial  
Colony longways the night of the 18th century and on  
the neighboring church of St. Martin-in-the-Field, London.



**SNOW, SHADOW AND SHINING**

**by J. W. BENTLEY**

## THE CAMERA AS ARTIST

PLOUGH ON THE SKYLINE

by HERMAN FRIEDMAN

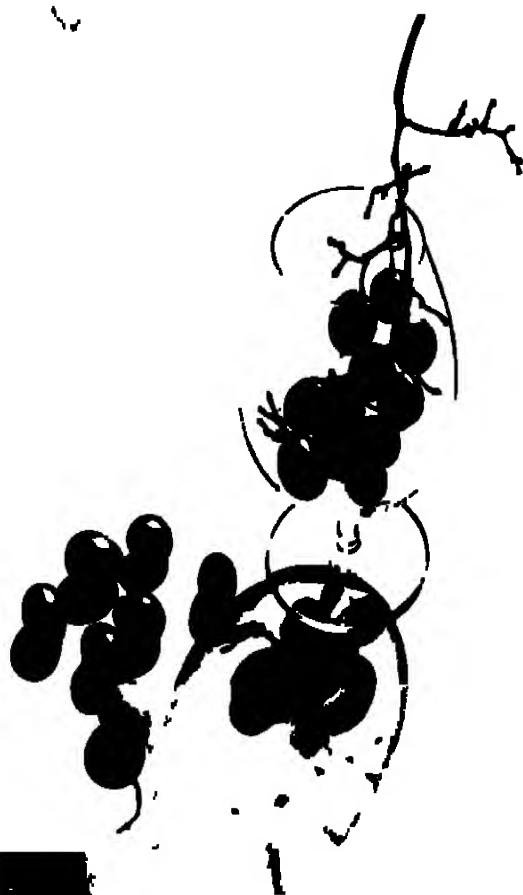


## THE CAMERA AS ARTIST

GERNER AND WALNUTS

by CHARLES WOOD





GRAPE IN A GILL

by BOB GORDON  
Book Design





## THE CAMERA AS ARTIST

The great coils of rope form a snake-like pattern on the rugged stone-work of this fishing quay in the pale sunlight.

by P. GARDINER

ROPE





WINDOW IN KAYE TUN

by [illegible]

## THE CAMERA AS ARTIST

HERSCHEL

by LEO A. MURPHY



HERSCHEL is a new series of 35mm cameras designed by the late, great American photographer, William

Heister, who died in 1982. The cameras are named after the great astronomer, William Herschel, who was the first to discover the planet Uranus.

The cameras are designed to be used in a variety of ways, from street photography to landscape photography. They are

available in two models, the Herschel 35 and the Herschel 45. The Herschel 35 is a compact camera with a 35mm lens, while the

Herschel 45 is a larger camera with a 45mm lens. Both cameras are available in a variety of colors, including black, silver, and gold.

The cameras are designed to be used in a variety of ways, from street photography to landscape photography. They are

available in two models, the Herschel 35 and the Herschel 45. The Herschel 35 is a compact camera with a 35mm lens, while the

Herschel 45 is a larger camera with a 45mm lens. Both cameras are available in a variety of colors, including black, silver, and gold.



FLOWER IN THE WIND

by PETER-ANDRE

## THE CAMERA AS ARTIST

LOCK Fyne FROM DUNBARRAV

by R. HUGHES FINE





**MIGHTY MOUNTAIN**

by H. G. POHLEMAN

The mountain between the vast Adirondacks and the tiny town  
is the last, the best of the Adirondack wilderness and the  
last of the great lakes country, a great, great, great  
photograph from nature's valley, almost all the world.

## THE CAMERA AS ARTIST

PORTRAIT OF MISS KATHARINE HEPBURN

by GREGG HEFTON





ALICE BEYARD H W

by ALICE BEYARD H W

was not at the time



## THE CAMERA AS ARTIST

FORGED HEAD

By LAUREN BERRY





OVER HER SHOULDER

by R. JENNIFER PINK



ESPINO COLO.

by F. S. S. S. S.

Figure 10





A GLASS UPSET

by A. BERNARD



# RIPPLES IN THE SAND

The night was dark as  
the light was fading  
and the shadows were  
deepening. The  
moon was low in the  
sky and the stars were  
bright and clear.

by A. BERNARD

THE CANAL AS AN



INDIAN VIEW

by KENTON HILL



ATHLETE OF MANTIQUE

by PHILIP-ALAN

## THE CAMERA AS ARTIST

7

*An amazing effect of shadow pattern on the body of a young girl, which gives almost the semblance of another figure.*

STUDY IN SHADOWS

by W. H. HARRISON







**ADOLPH ARCHES, LONDON**

by **ANDREW MORTON**



**INTO THE  
SUNLIGHT**

by  
**JOHN  
HUGHES**



100



PORTRAIT OF M. CHIRICO

by GIANLUIGI BIANCHI

The man is one of the most famous directors in the world / about Portrait

THE CAMERAMAN

MISS MARLENE DIETRICH



## THE CAMERA AS ARTIST

LEON UNDER WATER

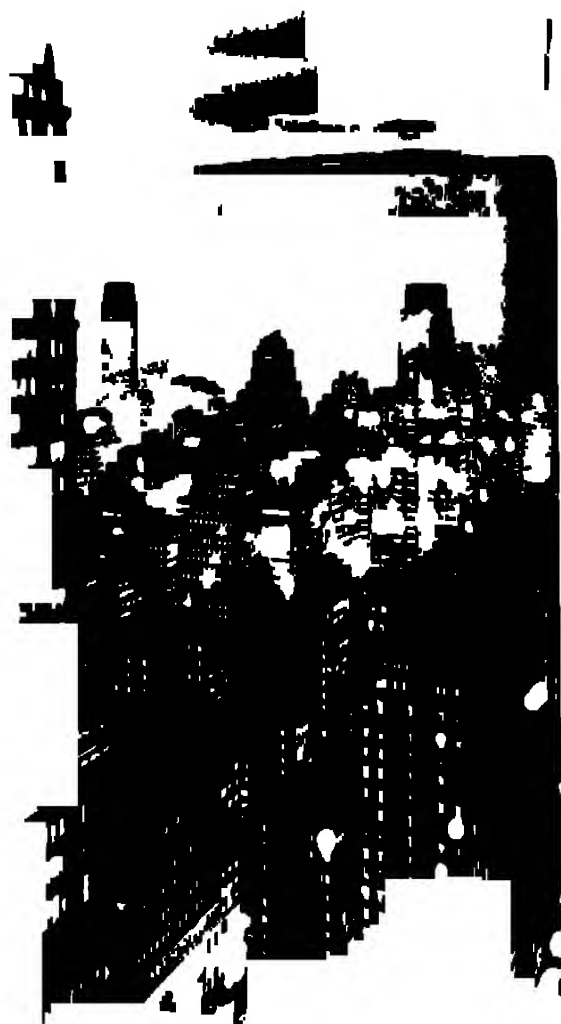
by *WILLIAM C. CRAWFORD*





BOATY FINGER

by JOHN HENNING



## THE CAMERA AS ART

A serious attempt to the problem picture of a city's life  
is the present landscape of this city and summer view, which  
is made quickly visible by the heavy foreground shadow.

MACKENZIE KEY

by H. H. H. H. H.





THE CAN A AS AN

NICOLAS MARCOTY

by GREGG SEGAL





OLIVER MICHEL

by PAUL CROGGAN



VIEW OF THE PARTHENON

by MICHAEL GOODMAN

The multi-phased Parthenon on the Acropolis of Athens  
gives a hint of the history of the city.

## THE CAMERA AS ARTIST

TEMPLES IN MOTION

by JOHN MURRAY





**SKI-TRACES IN THE SNOW**

by **BERNARD MALLORY**

Figures of wooden highness against the dazzling whiteness of the snow—a party plants upwards to higher ski-ing slopes.



BY THE LAKE

by EDWIN HENNING



by D. BLACK

# THE CAMERA AS ART

OUT OF THE WIND

by G. G. [REDACTED]



[REDACTED]



FLOWER STUDY

by **STEPHEN GARDNER**  
Chicago

The dramatic use made in this photograph of light and shade  
is an admirable setting for the quiet grace of this model.





by **CHRIS WATSON**

*Portrait of a well-known French actress.*

## THE CAMERA AS ARTIST

MISS LAURE RABEN

by KENNETH BARKER





STUDY IN THE

by JAMES H. HARRIS

— the first of the young men' about  
— and after of the hours are badly understood

## THE CAMERA AS AK

MERMAID

by JAMES



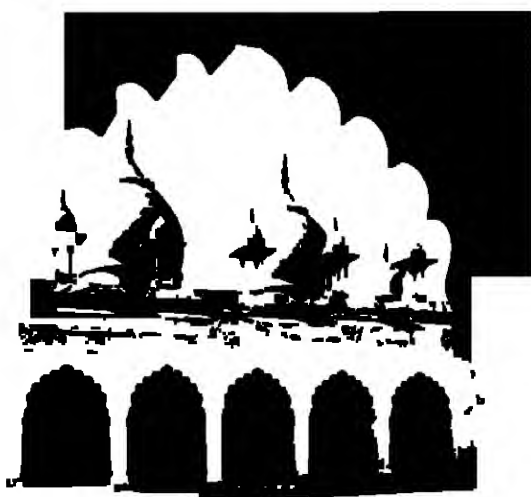


GEYON FOUNTAIN COPENHAGEN

by H. HARTMANN

Fig. 1 7 7

by FRANK REINHOLD





**CLOVER-LEAF CROCHING NEW YORK**

by PAUL J. WOLFF

**MISS CLOVER SWANSON**

by GENE HAYDEN





# WAITING SHADOWS

by P. H. WILSON

The eye is here made to follow these shadows to their station, the waiting passenger others that can be seen on the left.

## THE CAMERA AS ARTIST

1

### REFLECTIONS IN AMSTERDAM

by W. H. BRONKHORST



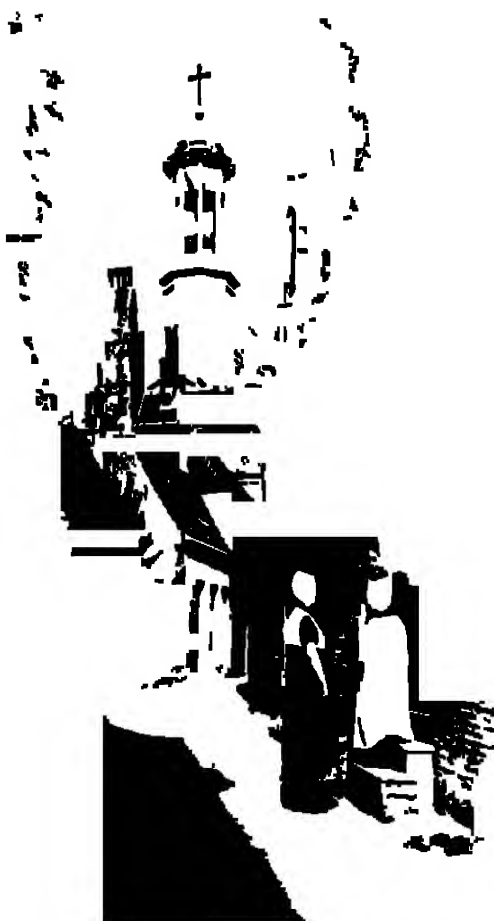


## THE CAMERA AS ARTIST

ST. PAUL'S BY FLOODLIGHT

by HENRY HENRY





CHURCH IN MORDASHINO, HOLLAND

by DONALD H. LYNN

## THE CAMERA AS ARTIST



AT THE GOING DOWN OF THE SUN

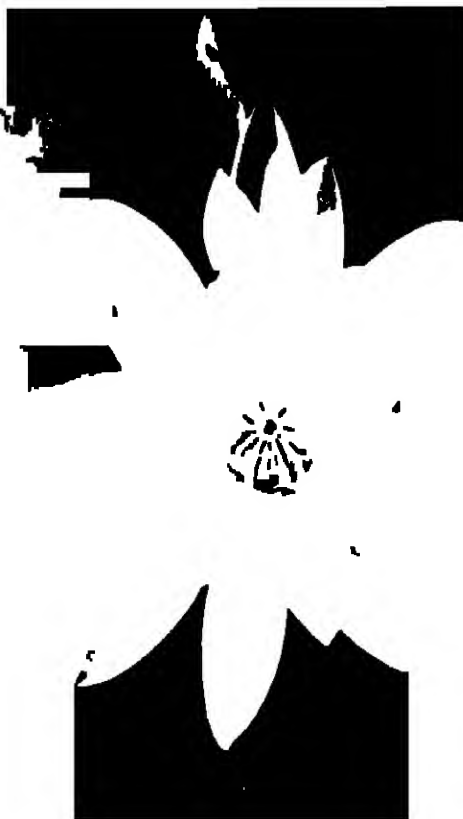
by G. DOMENICHINI  
"Radio Europa"



## THE CAM MA AB ART

PRETTY POND LILY

by F. GILBERT



1



NIGHT ON THE EMBANKMENT

by ERNEST HEMMINGWAY



1970-1971

1972-1973

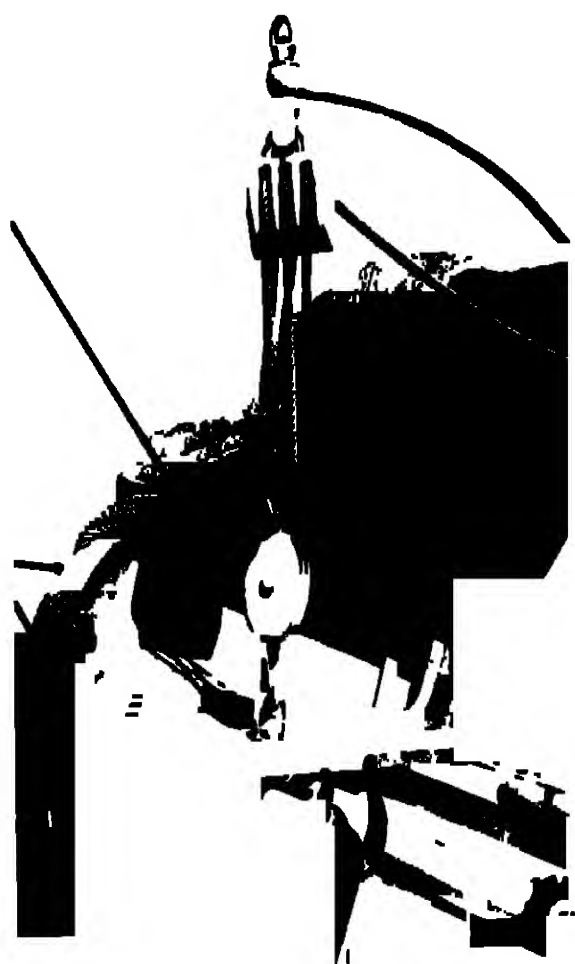
## THE CAMERA AS ARTIST

THE EDGE OF THE LAKE

by JOHN KIRBY









FOOTPRINTS IN THE SAND

by W. H. HARRIS

## THE CAMERA AS ARTIST

BEAUTY AND GRACE

by RUTH



## THE CAMERA AS ARTIST

WILLIAM S. ARLY

by P. GILBERT





VILLA ROTONDA VICENZA

by R. GIBBS

An unusual photograph which probably contains the ultimate detail of this superb example of Italian baroque architecture.



THE WOOL MARKET

by JAMES H. HARRIS

The interior view of Clipping Clapham, England

THE CAMERA AS ARTIST

IN AMSTERDAM

by W. H. BUCHANAN



## THE CAMERA AS ARTIST



BEFORE

by JAMES HARRIS

... is ... ..  
... ..  
... ..





KEEPING WOMAN

by RYAN

THE CAMPAIGN

MEADOW IN MORNING

by WILSON MORGAN





FROM A CITY ROOF TOP

by P. JENNINGS

1  
2  
3



# **BLINDNESS IN THE SUBWAY**

by **G. MICHAELSON**

*A simple yet striking study in light and shadow taken from near the entrance to a subway in a London Underground Station.*

# THE CAMERAMAN



A BREAK IN THE CLOUDS

WILLIAM

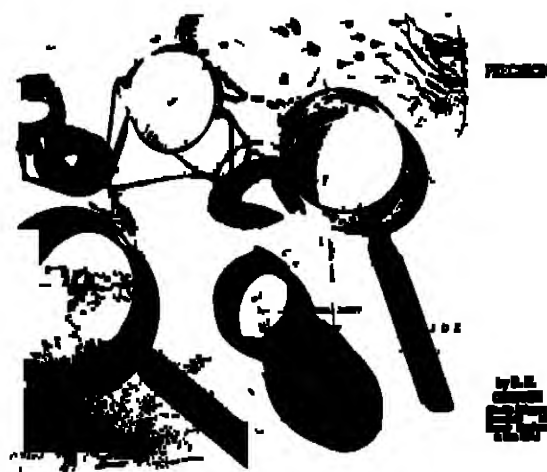


|





by P. G. G. G. G.



by P. G. G. G. G.

by P. G. G. G. G.

by P. G. G. G. G.



84

by J. G. BROWN



## THE CAMERA AS ARTIST

v. 12

By A. C. CROFT





**NIGHT IN GUATEMALA**

*by JAMES GORDON*

*A street corner in my village on a starlight night. The darkness has a  
color of memory and mystery in its eerily dark colors.*

## THE CAMERA AS ARTIST

WOMAN'S BACK

by **BRUNO**





CHINA ORQUEST

by YVES ROBERT

## THE CAMERA AS ARTIST

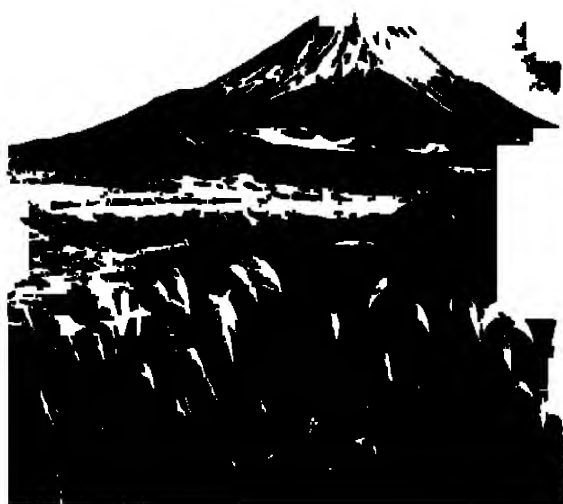
The general pose of the woman's body, the subtle movement of the whole picture and the unusual angle from which it has been taken combine to produce a suggestive air of mystery.

FRIDOOON

by CHARLOTTE WOODS







MOUNT FUJYAMA JAPAN

by H. G. JENNINGS



AT THE  
FOOT OF  
MOUNT  
SNOWDEN

by F.  
JENNINGS



VILLAGE IN THE VALLEY

by HENRY





EGYPTIAN TEMPLE

by DONALD BROWN

## THE CAMERA AS ARTIST

The old and the new are effectively merged in the country house interior with its modern design-room and old oak door

by P. GARDNER

ENGLISH HOME



## THE CAMERA AS ARTIST

THE SHADOW OF THE LAW

by JOHN H. MARRAS





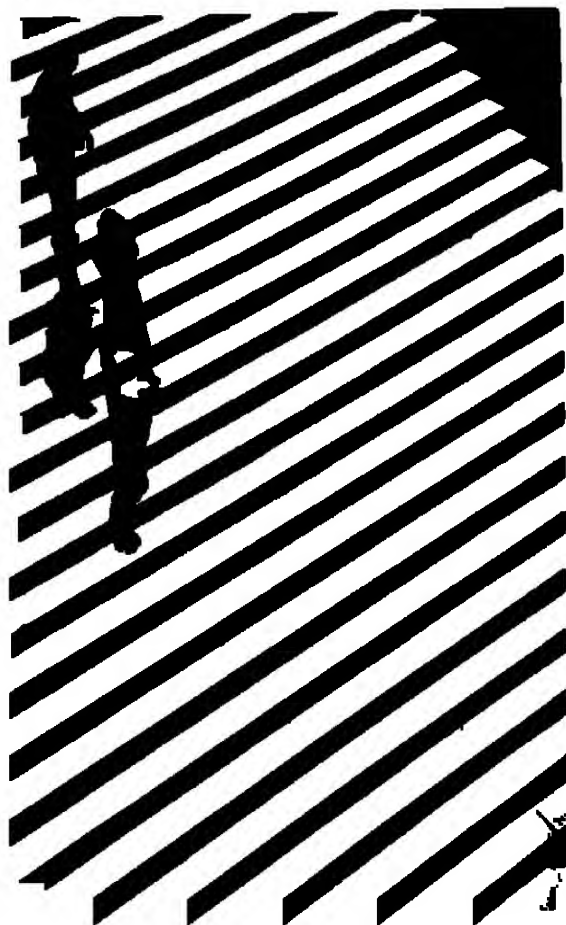
by JEFF KREMER

1 1 7

## F. C. R. 100

STEP BY STEP

by F. C. R. 100





A 124

by WARD HITCHCOCK





by MICHAEL SHANE



## DAMNED IN THE 1940S

A shocking example  
of how the nation was  
too busy to seek con-  
struction alternatives

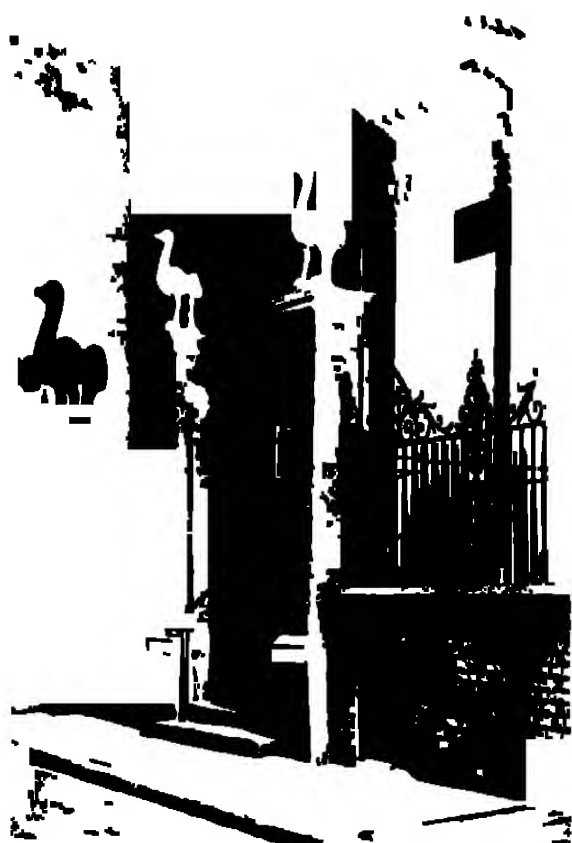
by GABRIEL ROSEN



THE OVAL

by JOHN FORSTER





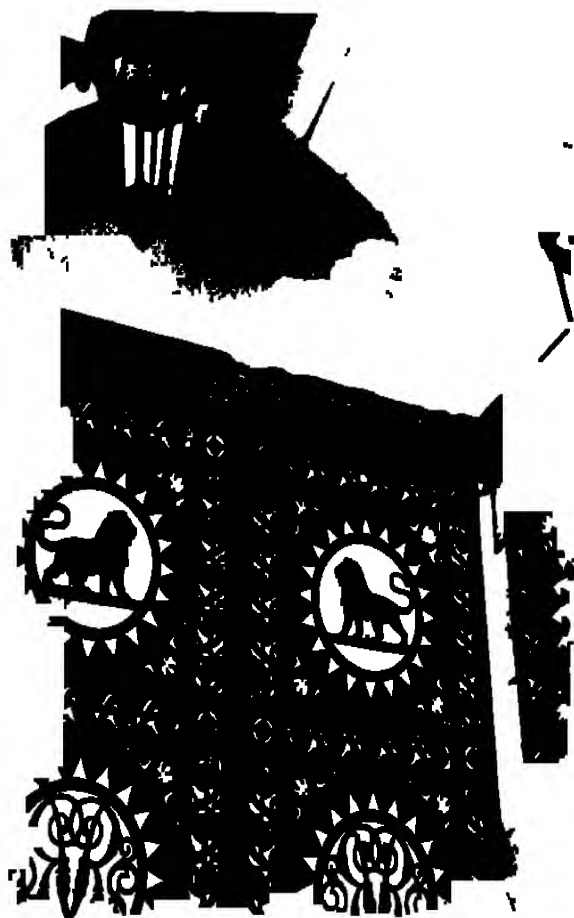
711

by T. G. G. G. G.

It is a small, dark, rectangular structure, possibly a shed or a small building, with a flat roof. The structure is surrounded by a low wall and a fence. To the left of the structure, there is a large, dark, irregular shape that looks like a shadow or a large object. The ground in front of the structure is light-colored and appears to be a path or a cleared area. The background is dark and indistinct.

THE CAMBODIA

THE KING'S GATE MARBLE ARCH





PORTRAIT IN PROFILE

by **WILLIAM**

The use of deep shadows makes this study an arresting one. Here also the full-length complementing the intimacy of the face.

THE CAMERA AS ARTIST

421

WHITE DAHLIA

by G. HENNING





ST. PAUL'S FROM LUDGATE CIRCUS

by JOHN BRYAN

THE CAMERA AS ARTIST

57

LONELY ROAD

by HENRI





VIEW OF TIMNA.

by YVONNE CHRYSLER



SUNSHINE ON THE  
PAVEMENT

Another example of how  
the camera can re-  
create a scene that looks  
so very different

by ROBERTA K. KENYON

## THE CAMERA AS ARTIST

The traditional view of photography as a mechanical process is strongly emphasized by the two frames printed one by the other of sunlight.

STREET IN ST. TROPEZ

by KAREN M. HARRIS







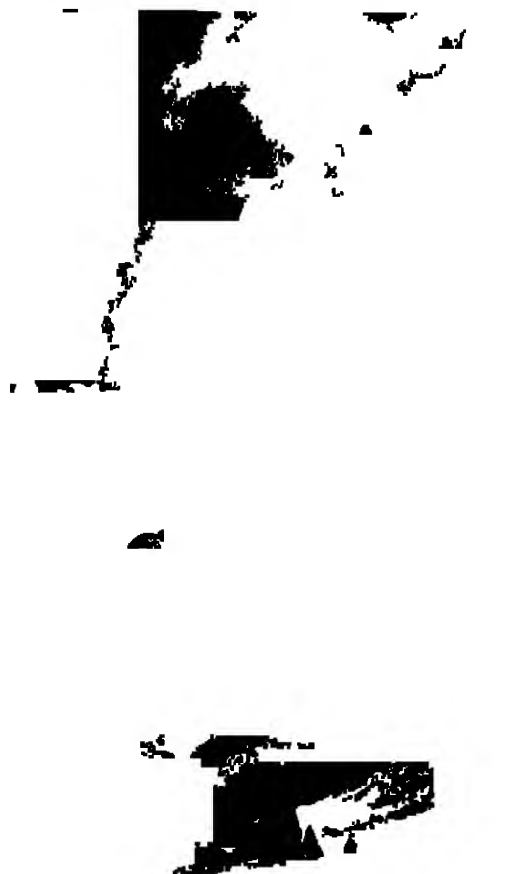
PORTRAIT OF MRS GLADYS L. A. J.

by CHAS. H. H. H.

## THE CAMERA AS ARTIST

MOUNTAIN WALL

by E. A. MERRILL





THE PATH OF HANDS

By T. H. H. H.

## THE CAMERA AS ARTIST

401M

by JAMES HARRISON





FOG AT SCOTLAND YARD

by H. H. HARRISON

The powerful, romantic effect of the sunlight in the fog, surrounds  
with its mystery of the London policeman, frequently on duty

## THE CAMERA AS ARTIST

7

### HALF CONQUERED BY THE WIND

by J. HENRY





INTERIOR CHARTRES CATHEDRAL

by W. KAMMER

THE CAMERA AS ARTIST

VENETIAN STUDY

by R. WHEAT





## THE CAMERA AS ARTIST

The camera study of the Lake of Geneva is possible in reality for no excellent composition. Its landscape painter could relatively have placed the various features to better advantage.

FLYING ON THE LAKE

By H. H. HERRINGHOUSE





1140' 4 1/2"

by EDGEM DAVY  
(Courtesy of Museum, Washington)

VIEW OF CALCUTTA



by T. H. BELMONT



1978

by MICHAEL SHERMAN

Like the forest canopy, which allows brilliant rays of sun to pierce  
rarely, now reflecting by the cold, suspended, winter light.



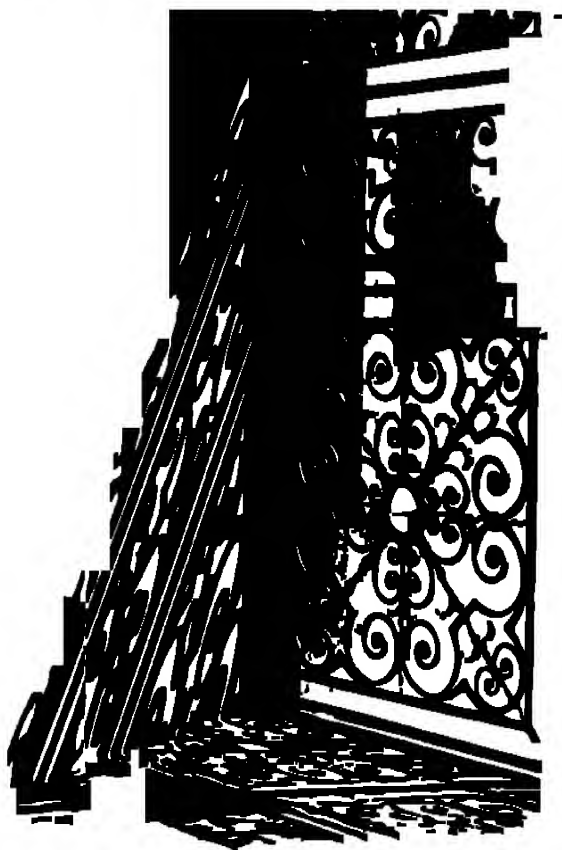
ATCA

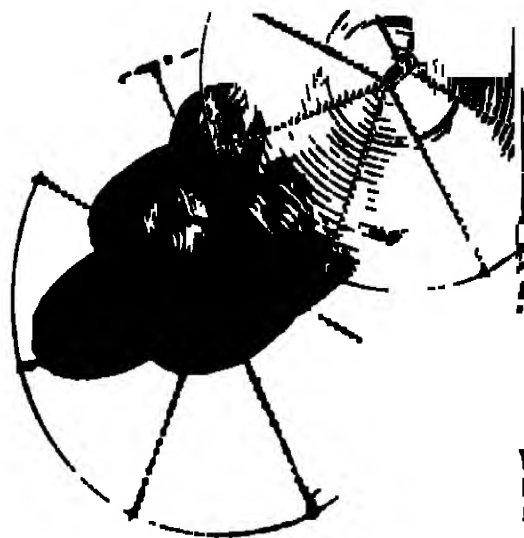
by HENRY R. HENDERSON  
ECLIPSE

## THE CAMERA AS ARTIST

SHADOW PATTERN

by E. O. LOOMIS





APPLES

by F. J. JONES

SPINAL  
STAIRCASE

Looking up the  
wall of a stair-  
case in a large  
Pine - just 1  
in one - 10000.

by F. J.  
JONES



## THE CAMERA AS ARTIST



MOROCCAN SHADOW

by NIKKOR Museum

A heavily shadowed surface creates a sense of mystery in this picture which features a complex pattern of light and shadow. These elements combine to create a unique photograph.



**SNOW AND STEAM**

by JOHN GARNETT

# LAKEITE CUT

An amazing picture of the carved pattern made by the water from Lake Itasca as it flows down the



by OTTO BLANK





ONE OF SEVERAL FILM

by THOMAS GILBERT

## THE CAMERA AS ARTIST

### RECTANGLE SHADOWS

The camera angle seen in this photograph produced heavy diagonal shadows that help to shape it. It separates the two sets of stairs, but for

by P. SPURRY





## THE CAMERA AS ARTIST

A TOWER IN FLORENCE

by EUGEN HEWES





THRESHOLD OF LIFE

by JOHN GARDNER

Though invisibly veiled, both subjects in the photograph are the essence of the camera and as such are more or less actually real.



## THE CAMERA AS ARTIST



SEARCHING THE SEA

by A. GEMMA

Peeping on the water's surface, the photograph taken for the October issue of *Photograph* shows what striking effects the camera can achieve by the use of long-exposure and light-painting.

## THE CAMERA AS ARTIST

The life and depression of every day is captured in this study of life and man and girl groping over puddles

AVOIDING THE PUDDLES

by W. BRIDGES







THE MINKBOLT

by EDITH MORGAN

by T. Treadwell





PONT DES ARTS. PARIS

by PHILIP-ROBERT

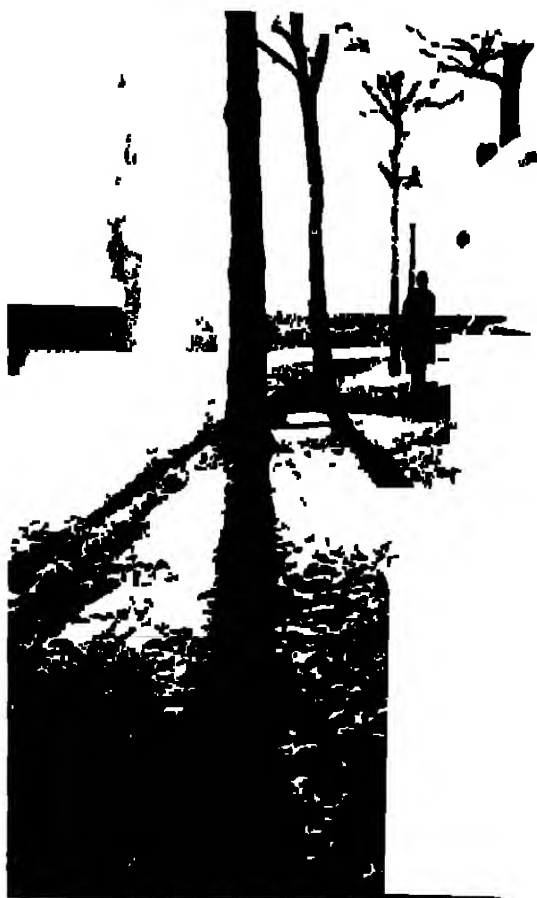
## THE CAMERA AS ARTIST

The effect of suspended atmosphere in this picture when the wind is whistled in snow is reproduced in this photograph.

CHRISTMAS TREES

by WILSON GILBERT





A STREET IN THAW

by T. A. WOODWARD



THE CAMERA AS ARTIST



THE MILL

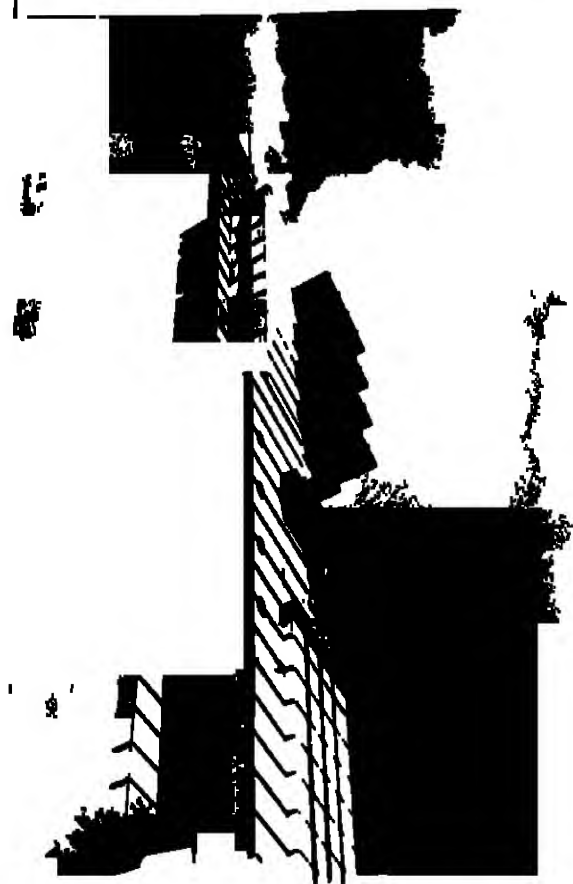
by HENRY HENNING

Island in apparently deserted country (the Chubbuck ...)  
reminded a reminder of the old days before machinery was used

## THE CAMERA AS ARTIST

TAIT'S TOWER GLASGOW EXHIBITION

by J. G. GUNN



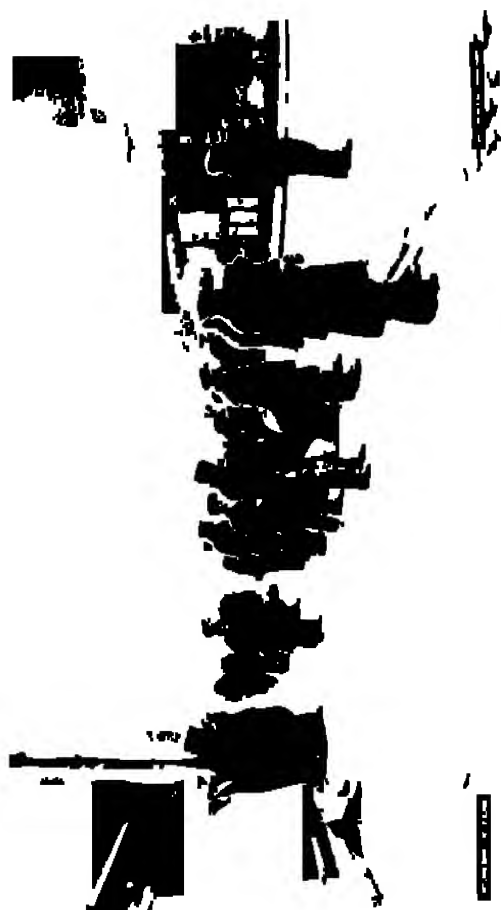




#### A FRAMEWORK FOR NELSON

By W. H. HARRISON

By a look at the manner in which it appears on the table lamp stand in the photograph it is evident that it is a part of the Nelson collection.



## THE CAMERA AS ARTIST

MOUNTAIN GLACIER

by H. KODAK



## THE CAMERA AS ARTIST



YOUTH HAS ITS FLING

by H. MILLER

A remarkable news photograph, in which  
around their gals at the moment the



**GLASS AND SHADOWS**

by J. W. W. WILSON

The glass and lead these images shadow, about this is  
a very photograph of a face, with the bones showing up where



34

NET 35076

by D. W. T. TAYLOR

COREN AND WEN

"That" machine may  
be used for "days"  
the machine is produced  
on a small scale study

by P. H. H. H. H.





IN KERALA, INDIA

by R. J. KIRKWOOD

## THE CAMERA AS ARTIST

BURJAT COLONIADE

by R. WHEATLEY SMITH

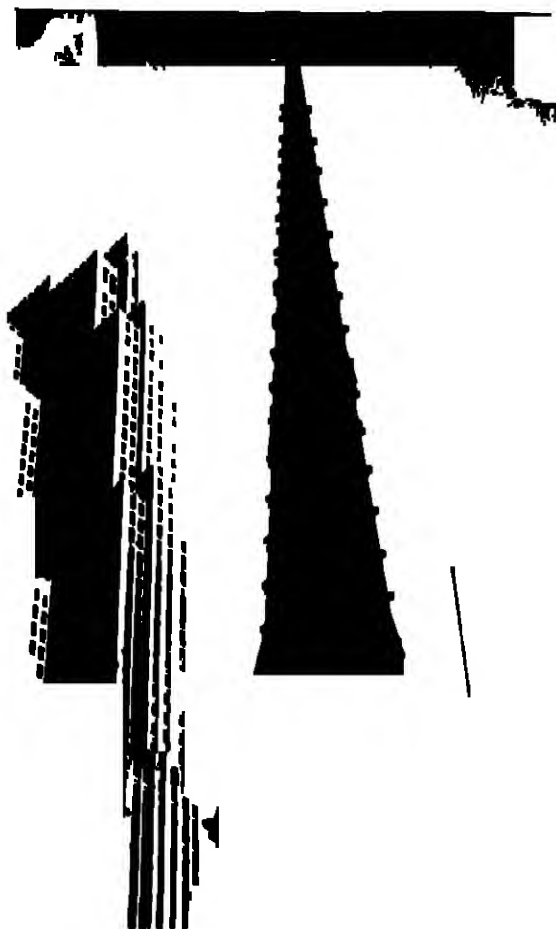




## THE CAMERA SHOWS ITS FACES

NEW YORK CONTRAST

by Jonathan



## THE CAMERA SHOWS ITS PAGES

*In this section will be found photographs demonstrating the strange possibilities of the camera. They range from unusual angle shots through ultraviolet and X-ray studies to infrared and high-speed photography. There also are as far as representational studies as well as the new art of photomontage—the building up of a composite photograph from scraps of quite unrelated pictures.*

It seems with some new cameras that it is not long before the camera can play tricks, and the results are quite startling. In fact, among like playing a gramophone. A camera with a photograph the reverse has been the same. It will the more pictures as it is under it displays.

When a camera would have pursued what a beautiful picture is to be it is a look of a day of milk under a photograph while trying out his high-speed camera, had recorded it for us as seen in the picture on page 285.

In the sections of the book, therefore, are included examples of some of the more unusual things that the camera can do. Most of these examples are beautiful as well as curious. All of them are remarkable for their originality, and would have been incredible a few years ago. In some cases the camera has proved, as the following pages show, that it can, for instance, reveal to us the wonders of the world of atoms, like the pattern of the air waves made by a bullet shown on page 286, or the amazingly beautiful pattern of the minute matter particles as seen through a microscope on page 286.

All this demonstrates very forcibly, the flexibility of photography as a medium of expression. It has the power and capturing quality of being practically no rules connected with it that cannot be broken with impunity. The more the people try to do it down with principles of artistry or technique, the more it seems to delight in flouting them.

"Let's see what this girl looks like through some sitting," says the photographer, and immediately goes on to show us, as in the example on page 277. It occurs to him when looking at a negative that the picture is more interesting that way, so he makes the print in reverse (page 277).

or by another simple process he can caricature his subject in the extraordinary but extremely amusing way shown on page 282.

Another interesting trick that is only as old as photography itself, but that is extensively used to-day, is the process known as photomontage. This is the making of a composite photograph from several different negatives or mixing photographs and drawings. In its debased form this method is used deliberately to deceive, as is done continually in commercial studios where figures taken indoors by artificial lighting are attached to backgrounds showing some outdoor scene, usually with extremely unconvincing results. However, when the mixing is done artistically with no attempt at crude deception, striking compositions result.

Take, for instance, the picture on page 283, which by this montage method very plainly tells its story, or the unusual picture on page 278, a beautiful and arresting design which by the combination of various, apparently incongruous, subjects conveys an extraordinary feeling of space and vastness in a subtle manner worthy of the best artistic traditions.

Special processes are also represented here, such as infra-red photography, by which the camera is able to outdo the human eye in being able to see vast distances in spite of fog or mist, as in the examples on page 295, showing Mount Everest seen from a hundred miles away, and the whole of the Isle of Wight from the air.

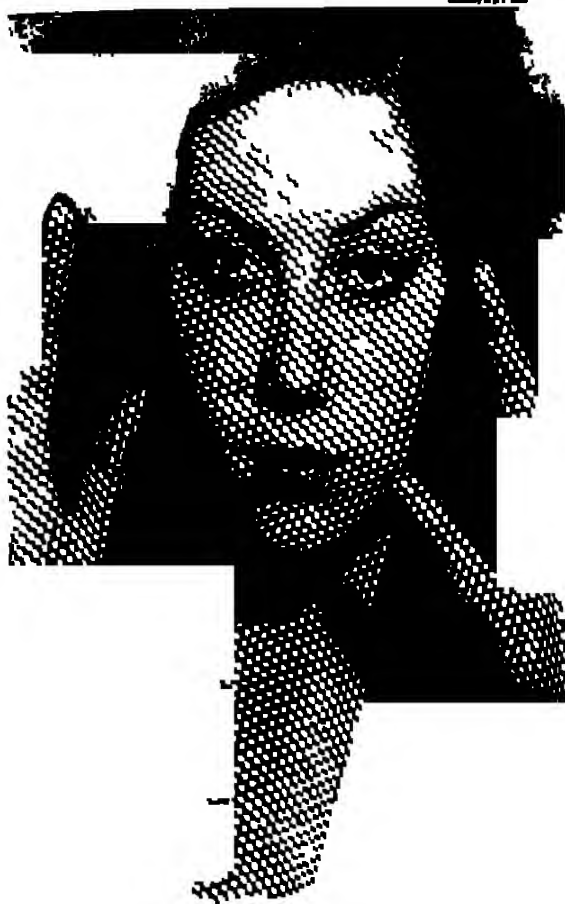
So long, it seems, as photographers continue playing tricks with the camera, so long will they continue to obtain valuable results. Some of the tricks may, it is true, be valueless, and others merely irritating. Yet it is broadly true to say that each fresh trick marks a fresh advance in the camera's potentialities. The pictures in this section demonstrate forcibly that photography, whatever else it is, is not a static art. Constantly it is developing. The possibilities of infra-red photography, for instance, or of combining drawing with photography, are only just beginning to be realized. The potentialities of the former are fascinating. To be able to see—even if it is only at second-hand, over a distance of 100 miles or more, is a thing that only a few years ago would have been thought beyond the bounds of credulity or possibility. And in the latter field there is surely a chance for an original and creative mind to develop what would appear to be one of the most interesting branches of photography. So far only the fringes of the subject have really been touched.

In this, as in other experimental branches of photography, we may look forward to some surprising developments in the future—which fact alone would make photography a most enthralling subject for study.

## THE CAMERA SHOWS ITS PACE

PATTERN PORTRAIT

by NEAR DAY  
Summary of L.V. Case





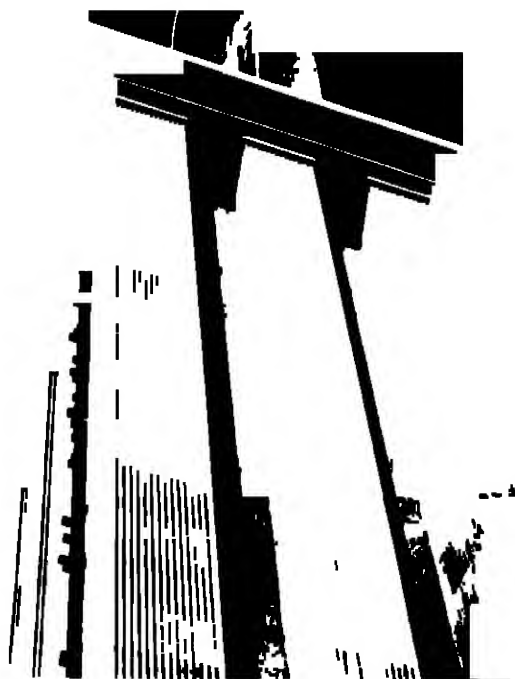
## THE CAMERA SHOWS ITS FACES



### FERNAND'S DREAM

by H. JACQUES ROBERTSON

The photographs on the end the opposite page are striking examples of the mastery of photography they require due to the making of each expression, and the fact which every face shows up something more



PAVILION AT THE PARIS EXPOSITION

by WILLIAM HENRY

*An example of expressionist photography in which the parallel horizontal lines, due to strong the camera, has been effectively employed. This study of modern architecture features an unusual contrast with the one on the opposite page.*

## THE CAMERA SHOWS ITS FACE

BY KURT MORGAN DEAN

by KURT MORGAN





## THE CAMERA SHOWS ITS FACES

An example of accidents by photography

HOWARD KAHN

by CHRISTOPHER WALKER





BEHIND THE HEADLINES

by NORMAN K. DENICO

## THE CAMERA SHOWS ITS FACES



### A NILE JOO BREAKS

by W. L. VICKERS  
Secretary of the "Nile River"

Operational experience and sports photography have combined, through the medium of the camera, to create a series of events which otherwise would never have been recorded. There is now a wide range of breaking and posing in a like the general. On the opposite page is seen the beautiful scene set up by a drop of water falling into a dark hole in a pool. The white hole in the top is a natural deep hole. The lower photograph was taken at an exposure of 1/1000th of a second.





**EDDIE**

by G. JENNINGS CLARK

The sunset has become of great use to mountaineers in its ability to reveal cloud formations. There are very beautiful studies upon (left) and upon (below) scenes of black and white slender clouds.

**TENDER CLOUD**

by G. JENNINGS CLARK





PAUL WOOD

by G. RANGEL

## THE CAMERA SHOWS ITS PACE



AN OLD REVOLVER FIRED

by EDWARD, EDWARD & GORDON

Another striking example of high-speed photography. The bullet, just emerging from the muzzle, is blurred by the pull of gun the fire instant past. The photograph was taken with an exposure of merely one sixteenth of a second.







**HENRY JONES IN PLAY**

**PHOTOGRAPH BY WILHELM**  
Courtesy of H. H. Spelling & Son

# THE CAMERA SHOWS ITS PALACE



PHOTOGRAPHED BY ROBERT J. LEE

Member of the N. A. Spelling Club

On the opposite page—high-speed photograph (left)—showing how a golf ball is captured out of focus at a moment when it is hit by the club. Below is a multiple-exposure photograph. The camera for multiple exposure is mounted with an interval of 1/1000 second between shots. From this photograph it was possible to calculate the speed of the ball as 400 feet per second and the club velocity as 100 feet per second before impact, and as 114 feet per second after impact.

## THE CAMERA SHOWS ITS PAGES

page 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

DAFFODILS BY A MAY

by JENNIE FLOWER  
Country of Mind Member





## ELECTRIC LACE

by WILLIAM SIVERT

The forested path was made by a 1,100,000-volt transmission tower, and above slowly blew an electric current across the road, making the path of the wind through the air.



ELIJAH IN 2012

by JOHN RATZKE



THE EVEREST RANGE

by THE EVEREST-ONE EVEREST EXPEDITION  
*Leader of "Big Snow"*

By the aid of color-red photography the "one" has become  
 common. Above, when at a height of 10,000 feet, the peaks  
 of the Mt. Everest range are seen from over 100 miles  
 away. Below, the whole of the Isle of Wight, an area of  
 147 square miles, and even the French coast across the  
 English Channel, are seen from a height of 10,000 feet.

THE ISLE OF WIGHT

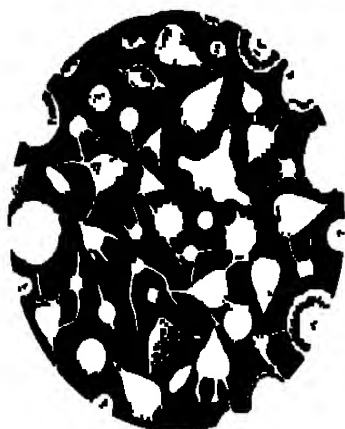
by A SHORT EXPEDITION BY "BIG SNOW"  
*Leader of Big Snow*





WATER IN A LEAF

by HANSEN



SEEN THROUGH THE  
MICROSCOPE

... and  
... in the ...

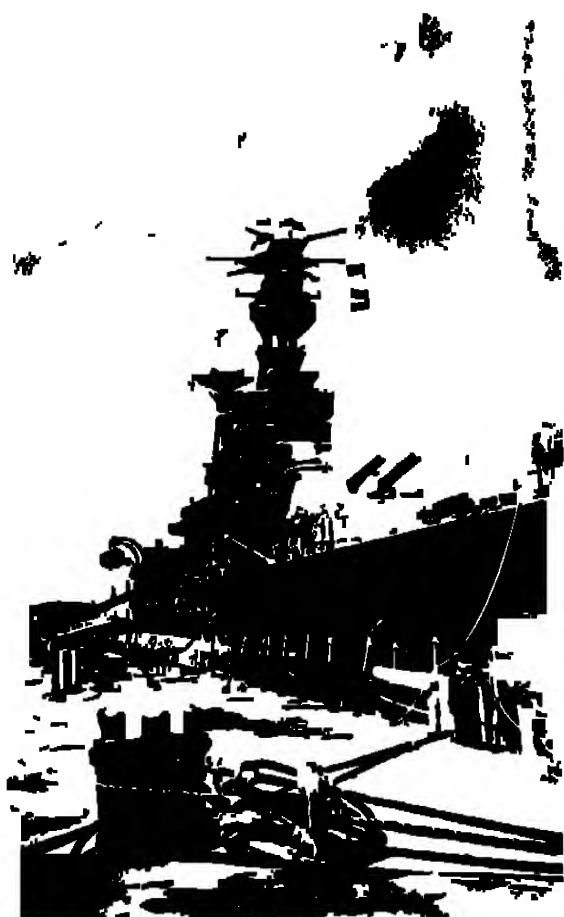
by HANSEN

NEGATIVE PRINT

by ANITA HARRISON







H.M.S. ROYAL OAK 4 A

by TERRY O'BRIEN

## THE CAMERA AFLOAT AND IN THE SKY

*In this section will be found sea and sky photographs. The former range from studies of ships of all sizes to pictures of the sea in all its phases; the latter from studies of aeroplanes to aerial photographs of every description.*

**I**f landscape photography is often disappointing in its results the interest is amply made up by the magnificent photographs that can be taken of the sea and all the fascinating things connected with it. Fishermen, quays, ships, all have a picturesqueness about them and, at the same time, a feeling of vitality and life that make them ideal subjects for the camera. In their strong, but always graceful forms, ships run up for us the romantic story of man's eternal struggle with the sea.

Look at the picture of the old-fashioned sailing ship on page 116 and compare it with the battleship on page 298 or with the modern yacht seen on page 111. There is a certain dignity and grace that is common to all of them; it is the beauty that belongs to things that through centuries of experience have become completely fitted for their purpose.

The camera being adept at catching movement, is particularly fitted for dealing with the sea, and it is this ability too that is even more necessary in photographing from the air. To take a photograph from an aeroplane travelling at enormous speed you need a camera with fast lenses, besides films and other devices to pierce the mistiness that obscures vision at great distances.

This is a branch of photography that is definitely new and that has progressed with the amazing swiftness in man's mastery of the air. For the first time we have been shown the beauties that exist above the clouds where one can look down upon swirling white masses that occasionally part to reveal glimpses of the earth far away below. It is an unobscured land that the camera has revealed to us from the aeroplane.

Photography from the air, however, has other uses than this. For military purposes it is invaluable and in peaceful warfare it has come to play a vital part. It can also assist the town planner by showing him as nothing else could the real result of his work, while for the archaeologist it can reveal the outlines of buildings that have long since disappeared, by discolorations in the earth that are visible except from the air.



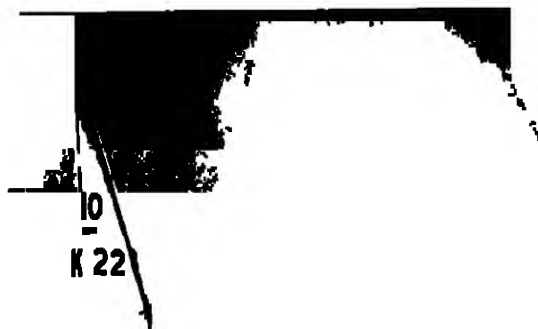
MEXICAN FUNDS

by CHARLES E. BROWN

# THE CAMERA AFLOAT AND IN THE SKY

CLARE HAULED

by A. T. HARRIS





WINDS IN HAWAII

by H. RAYMOND BARNES





**SAILS AGAINST THE CLOUDS**

**by GUSTAV HANSEN**

## THE CAMERA AFLOAT AND IN THE SKY

SMOKE PATTERNS IN THE SKY

by MARK GORDON







WHITE SAILS

by **JOHN STEWART**  
 & **JOHN STEWART**

Single-masted vessels, their sails caught by the wind and set in by single masts, these vessels sail on the city water with the square sails complete the appearance of white



**BOAT AT ANCHOR**

by **ELBERT BARNHARTMAN**

**OUTPOST OF EUROPE**

by **YVES-ROGER**



## THE CAMERA AFLOAT AND IN THE SKY

The foreground figure emphasizes the windy nature of the rock outcrop and of the pillars of the entrance to the cave. Water also the entrance at pale light and deep shadow.

CAVE IN THE SOUTH SEAS

by H. J. J. J. J. J.





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A SPRAY ON THE OCEAN

by HENRIK RYD ADEL

## THE CAMERA AFLOAT AND IN THE SKY

A striking aerial photograph of the course of water in the  
land during any low watered or the water in the sky

THE 1 / 11 THE SEA

by S. H. HARRIS



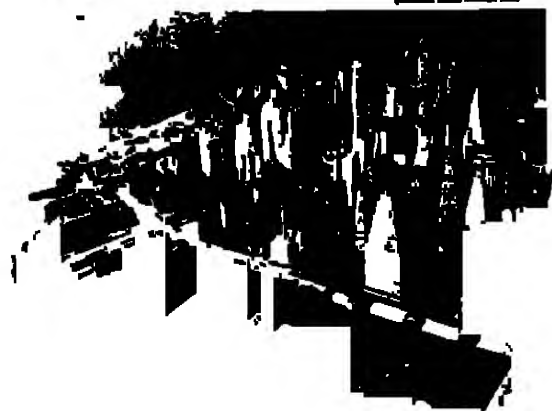


**BUNJANG STREETS**

by G. E. HERRICK  
(photomicro of New York City)

**SKYSCRAPERS ON MANHATTAN**

photomicro of New York City  
(photomicro of New York City)







SEEN THROUGH A NET

by G. H. HENNING

SAVA IN THE SUNLIGHT

by G. H. HENNING  
(Author of "Sava River")

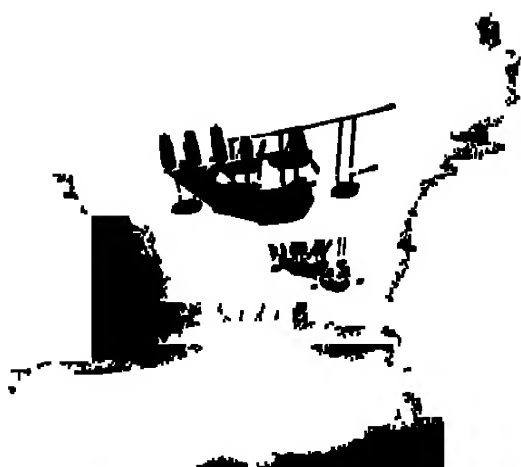






FOAMING BREAKER

by G. V. BROWN



WINGS OVER THE SEA

by P. GARDNER

A SHIP SETS SAIL

by M. JENNIFER HARRISON



## THE CAMERA AFLOAT AND IN THE SKY

14

*An all-over study in gray and white in the pale, heavily  
penned, lower and many short ones - almost of ink in real sense.*

A SEA BANQUET

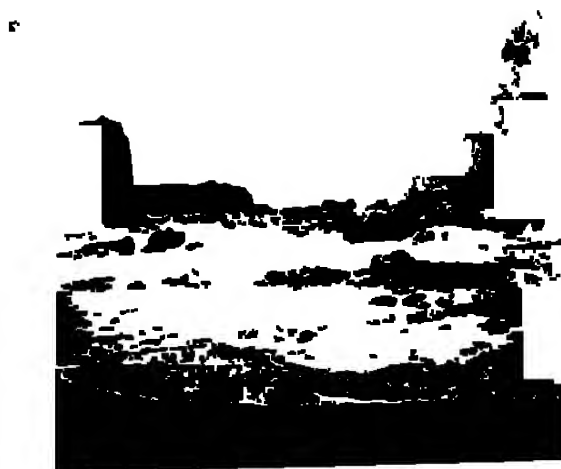
F. J. MONTGOMERY





THE QUAYMAK

by G. H. HARRIS



INCOMING TIDE

by R. BOWMAN PERL

BARGES ON THE THAMES

by STEPHEN





SHIPS IN NEW YORK DOCKS

PHOTOGRAPH BY [illegible]

## THE CAMERA AFLOAT AND IN THE SKY

The work of these three flying boats, close to take off in formation, breaks the surface of the sea with ribbon-like patterns, illustrating the specific power and speed of the machines. Aerial photography is here shown in a more dramatic light.

### FLYING BOATS TAKE OFF

by P. GREGORY



## THE CAMERA AS EXPLORER

THE TAJ MAHAL

by E. G. PORTER





# THE CAMERA AS EXPLORER

*In this section are scenes from many lands in the old world and the new. Buildings and ruins, snowy wastes of the antarctic, islands of the south seas, peasant and other types, all these pictures combine to give us some idea of the infinite variety of the world we live in.*

**F**OR centuries men have been satisfying their desire to roam far and wide from their native land in search of new discoveries, for centuries they have been bringing home wondrous tales of what they have seen. Of late years the camera has come to their assistance, enabling explorers to substantiate the truth of what they state. It has in fact become one of the most essential items in the explorer's equipment, enabling him to record his discoveries by a method of guaranteed accuracy and to bring back a permanent witness of his work.

One of the first expeditions to make use of the camera extensively was that lead by Captain Scott to the South Pole in 1911. The photographer on this occasion was Herbert G. Ponting, whose work, although it was done so many years ago, has never in its own field been surpassed. Some of his superb studies of the Antarctic are included in the following pages (see pages 332 and 336) and also in a previous section "The Camera Goes Hunting" where some of his extraordinary pictures of penguins taken on the same expedition will be found.

The camera has, in this sphere of exploration, done a great service to those many of us who have no opportunity for travel. It has enabled us actually to see what the peoples of far-off lands, of whom previously we had only heard, look like. Typical figures from several lands are included in the pages of this section. The picturesque strangeness, each in their different ways, of the Breton girl on page 330, the Tunisian shepherd on page 331, or, to those people who live in Europe, of the old Indian woman showing her bangles, appearing on page 325, is something that before the advent of the camera we could never have enjoyed. The camera in fact is fulfilling a double purpose; it gives actual proof of the existence of far-off things, thus turning exploration into an exact science, and it gives to the ordinary man and woman a far wider knowledge of the peoples and places of lands other than their own.

## THE CAMERA AS EXPLORER

JUNGLE LABOURER

by R. G. POTTES







GATEWAY HALL OF CLARENCE FELT

by ROBERT STONE





## THE CAMERA AS EXPLORER

The gaze of this girl hangs out to the full the photographic  
nature of the national heritage and landscape of Russia's regions

BYSTON PEARSON GIL

by MICHAEL GOODMAN





NATIVE OF TUDEJA

by A. C. 1911



## THE CADILLAC

IN THE LEA OF AN ICEBERG

by R. G. PORTER





WYOMING PLACARDS

by VICTOR-EDWARD

A fine example of camerawork giving out of hand the false  
impression of a record can be propounded by the camera

## THE CAMERA AS EXPLORER

OTTWY AND CHILD

by THOMAS MORGAN

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AFRICAN TOILET

1911.11.11



ANTARCTIC GLACIER

by R. G. FORTSON

## THE CAMERA AS EXPLORER

2

A BALCONY AGRA FORT

by H. G. MERRILL  
"A Studio Magazine" \_\_\_\_\_



## THE CAMERAMAN

CLAUDE FRONZ

by R. W. FORD





AMERICAN PHOTO

by JOHN GOODMAN



## THE CAMERA AS EXPLORER

by **MARK TWAIN**

by **HELMUTH JOHNS**





GRAPES FOR TODAY

by JAMES H. HARRIS

The daughter of a senator got in several pictures smiling sweetly  
for papers that will eventually make known they were



## THE CAMERA AS EXPLORER

7

These magnificent ruins at San Juan Teotihuacan, Mexico, give us to-day some view of the grandeur of the Aztec civilization that peaked at the height of the Spanish Conquistadores, 1519.

AXTEC TEMPLE

by R. GIBBS





HAWAIIAN TRAIL

by M. JACOBSON, BIRMINGHAM

The picture, taken at the foot of the mountains on Maui, shows an interesting aspect of the mountain islands of Hawaii. The array of palm trees admirably balances the survey line of the mountain crown, while the trunks and leaves of the palm are admirably silhouetted against the background and the more distant sky.

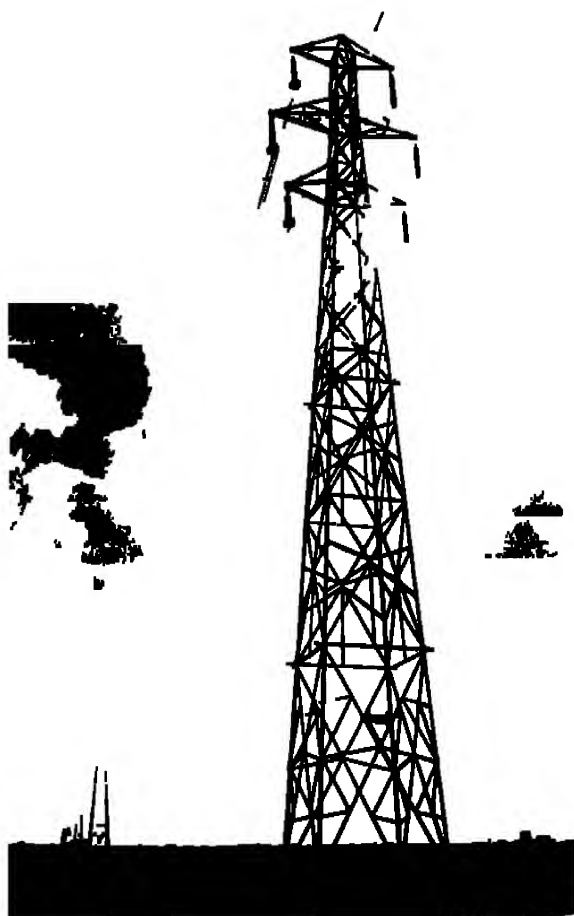
## THE CAMERA AS EXPLORER

A charming study of a group of young Singapore girls, clad in their national costume, on their way to the morning service.

OFF TO CHURCH

by HENRY CROFT





STEREO FILMS

by HENRY GARDNER  
 Radio Tower  
 Property of HENRY GARDNER

## THE CAMERA IN COMMERCE AND INDUSTRY

*In this section the camera reveals its commercial possibilities. Here are your advertising photographs of all sorts from studies of your products to finished photos.*

**I**f it is true that the camera has revolutionized the art of advertising, it is also true that advertising has revolutionized the art of the camera. The amateur photographer has been made infinitely possible, for while modern cameras could not have been developed without the help of physics, they have reached the present state of perfection by satisfying demands made upon them.

A commercial photographer's revolution came in the very first half-century of the nineteenth century that would give untrained amateurs the tools to make the commercial photographer's work.

In the early days of photography, the camera was a cumbersome

device, and the photographer was a man of science.

But as the camera became more and more a tool of the artist,

the amateur photographer became more and more a man of science.

There were two things that made the difference between the amateur

photographer and the professional photographer.

One was the camera, and the other was the photographer.

The camera was a tool of the artist, and the photographer was a man of science.

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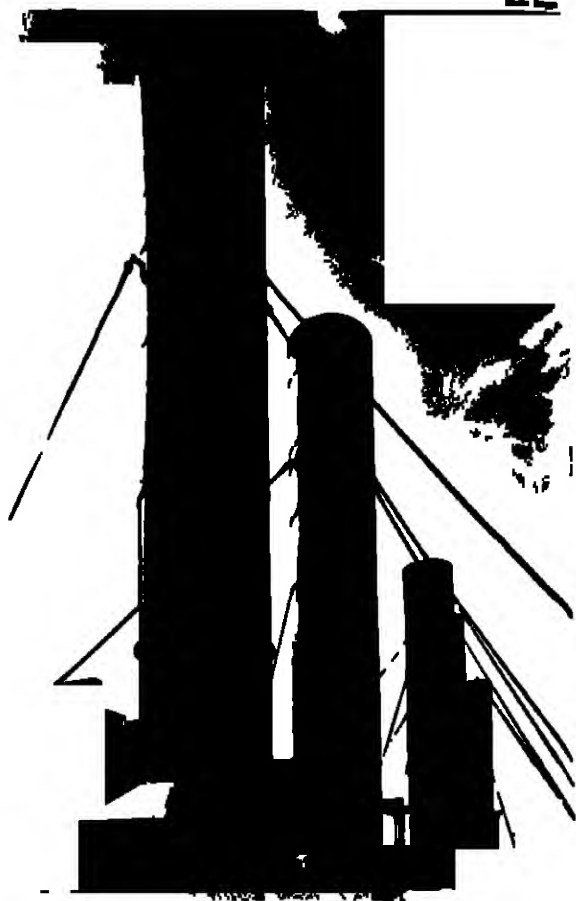
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## THE CAMERA IN COMMERCE AND INDUSTRY

### CHIMNEY STACK MASQUETTE

by HENRY GEORGE  
Photo. Dept.





CIGARETTES FOR MADAM

by **WILLIAM**  
Smoking at Madison 1944-1945

## THE CAMERA IN COMMERCE AND INDUSTRY

### ANGLE ON THE CHIMNEY

by HENRY GREEN  
Public Works





1075

by GEORGE GORDON  
LORD BYRON  
1792-1824



WHITE WANTED?

by GUS  
KATZ  
Editor of News, Nation & NY

## THE CAMERA IN COMMERCE AND INDUSTRY

FUR WRAP

by SAM  
Director of Bureau of Wildlife Film



## THE CAMERA IN COMMERCE AND INDUSTRY

TUDOR-ON

by J. E. WEAVER  
Secretary of Philip's Radio-Photo Inc.





SPENDING HER YOUTH

by MARJORIE ROBERTS





POACHED EGG

by **DAVID HARRIS**  
Courtesy of Eugene Riley Co., Inc.

## THE CAMERA IN COMMERCE AND INDUSTRY

BETTER AND BEST

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by HENRY DUNN  
Courtesy of the Bureau of Mines





WHAT'S IT WORTH?

By NICK GROSS  
Photo Editor





**AFTER THE BATH**

**by HENRY JAMES**

## THE CAMERA IN COMMERCE AND INDUSTRY

3

How the camera catches the action and stops it motionless for such the manager's study of the telephone call.

I CAN'T HEAR

by WILLIAM CANNON  
Secretary of the Postman, 1911—shows the



## THE CAMERA IN COMMERCE AND INDUSTRY

SHADOWS OF STEEL

By G. G. HARRISON





10000

by **JOHN GARDNER**  
Director of Public Works  
City of New York







**FASHION FIGURE**

**by KENNETH COLE**



# THE RED CAGE

by H. CROOKER SMITH

This complete study by one of the greatest of all philosophers, when about 1945, is a triumph over materialism. *Readings*.

## THE CAMERA TELLS ITS OWN STORY

*In this final section one hundred years of photography are explored. Here are collected some of the photographs that record the development of the camera. They include some of the very earliest photographs ever taken. An interesting feature is the historic news pictures that begin with the Crimean War and end with the Coronation of King George VI. As before, pictorial greatness has been preferred to mere historic significance or story.*

**T**HE year 1839 marked the birth of photography and in the year 1939 exhibitions were held all over the world to celebrate the centenary of this new medium of recording which, from its beginnings as a primitively scientific form of entertainment has to-day become one of the great industries of the world. This evolution of photography in a short hundred years is sufficiently remarkable in itself: but it reflects moreover, the astonishing influence which it has had upon the world, an influence indeed comparable with that exercised by the invention of wireless.

In the short and final section of this book which follows, an attempt has been made to collect some of the outstanding photographs which have been taken since the birth of this new art—for an art it has now become as well as an industry. Almost entirely, this attempt has been directed by a desire to present photographs that are in every way worthy of contemplation in themselves, photographs which in their day certainly ranked as great masterpieces. The technical limitations of the early apparatus are frankly impossible to understand to-day, so easy and so automatic has become the modern business of taking, developing and printing a picture. It might be supposed, therefore, that these limitations would have crippled the art of the earliest photographers and made a comparison between their work and the work of their modern successors quite odious.

Actually this supposition, reasonable as it may be, is quite wrong. A glance through the next few pages should prove it. Despite all the difficulties against which the early experimenters contended, despite the complete novelty of the medium in which they were working, a

considerable number managed to produce photographs that, pictorially, can rank with any in this book. Take for example the photograph by D. Octavius Hill on page 366. It dates from the year 1843 and its technical limitations are obvious. Yet in feeling and in composition, in the handling and grouping of his subjects, Hill has shown himself to be a photographic artist of the first rank.

It was inevitable that until the comparatively recent development of fast lenses and films, photography should be limited more or less to formal portraiture. Certainly it was in this branch that it most excelled, but some astonishing work was done in other directions. Perhaps the most remarkable, as certainly the most fascinating achievements which it reached in other directions, were the news pictures that record for us scenes from earlier days. In this section a number of these early news photographs are to be found and amongst the earliest are those of the Crimean and American Civil Wars, photographs associated with the names of Roger Fenton and Matthew B. Brady respectively.

A fitting sense of the dramatic is to be seen in all these early photographs and although technical limitations forbade these early workers from attempting the same subjects as those so successfully recorded during the last Great War, the same vital appeal is evident in all. Indeed a very interesting comparison is offered between, for example, the photographs of an 1865 battery on page 374 and of a 1916 howitzer battery on page 381.

These historic news pictures have been carried, in this section, up to the Coronation of King George VI in Westminster Abbey (page 384). This was the first occasion on which the coronation of a sovereign had ever been photographed. Before that date the world had had to rely on artists' impressions of the scene and good as some of these impressions have been they cannot compare, in their intimate reality, with the work of a photographer.

The camera has indeed brought us a new sense. By its aid we can now see into the past. All previous history before 1839 has relied upon hearsay, the written word, and the fleeting impressions of contemporary artists. That state of affairs is past. To-day we can study the intimate everyday life of the late Victorian age in the same detail as we can study the contemporary world. Yet that age is as much part of history as the age of Shah Jehan. And in the future our remote descendants will be able to recall us in all our comings and goings with the same ease as we ourselves now recall our last year's holiday.

## THE CAMERA TELLS ITS OWN STORY



### THE GHOST PLAYERS

by FRED SCHMIDT

Two early outtakes by Fox Talbot probably date from before 1839, and may possibly be the first photographs ever taken. A contemporary experiment with Daguerre and Niepce, he showed us all his work a few years of obsessive compulsion.



MR. JOHN HEISCHEL

by JOHN HEISCHEL, EDITOR

Mrs. Cameron was one of the first people to make a commercial venture of photography. This has portrait since 1839



PORTRAIT OF AN OLD LADY

by B. CHRISTOPHER HILL

Another fine example of Ouyang Xian's performance. The particular photograph dates probably from the year 1898 or 1899.





COUNT CAVOUR

PHOTODUPLICATION SERVICE

The 1848 Congress that was held in Vienna is still one of the best historical examples of which a photographer was present. The above copy of the famous Italian statesman Count Cavour is remarkable both for its unusual repeated exposure and for the excellent handling of the subject matter.



SEDS OF SEBASTOPOL

by ROBERT HARTMAN

# FLORENCE NIGHTINGALE

Roger Fenton was probably the first of all war photographers, and his pictures of the Crimea War 1854, one of which accompanied, available for their own of the Crimea. The first study of Florence Nightingale, by an unknown photographer probably dates from 1854.



PHOTOGRAPHED UNKNOWN  
From the Nightingale Collection



4. Repair  
work  
on ship

by MATTHEW P. KRAFT





**HOSPITAL SUPPLY LINE**

**FOOTNOTEDOWN UNKNOWN**

This photograph shows a hospital supply depot at Foz de Iguaçu during the Russo-Japanese War in 1904. Many people in the foreground appear to be waiting for a turn to get a medical supply.

Taken in 1904 during the Russo-Japanese War in Foz de Iguaçu.

**FOOTNOTEDOWN UNKNOWN**

**FIELD BATTERY IN ACTION**



THE CAMERA TELLS ITS OWN STORY



PORTRAIT OF A GIRL

By M. P. WOODWARD

The photograph, dating from about 1921, is remarkable for its effective use of lighting—an unusual conception at this period.

## THE CAMERA TELLS ITS OWN STORY



QUEEN VICTORIA

WILLIAM & MARY, 1840  
From the National Portrait Gallery

This early portrait of Queen Victoria, was taken about 1840.



WHITEHALL 1820

PHOTOGRAPHED OVERHANG

side

day

THE MANSION HOUSE 1820

PHOTOGRAPHED OVERHANG





FUNERAL OF KING EDWARD VII

PHOTOGRAPH BY W. H. W. W.

An historic photograph showing King William IV on a horse, riding along beside King George V in the funeral procession in London of King Edward VII on May 6.





1 REGAN  
VAN

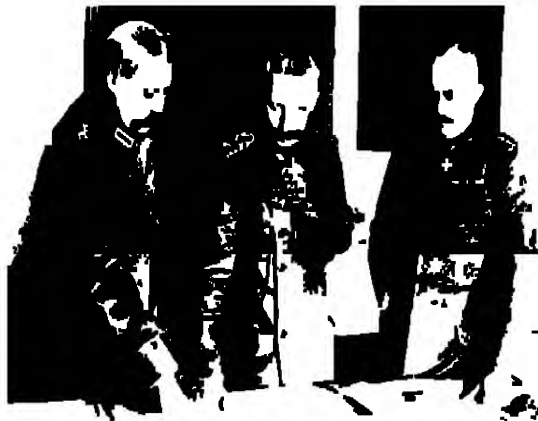
by WILLIAM WILSON

The unique photograph shows the arrest of Prince, the British monarch, immediately after his last moment in the British Prime Minister of America and his wife at the time on June 18, 1944. This event precluded the Great War

A famous picture showing Winston Churchill, the Prime Minister of Great Britain, during the Great War

W. W. WILSON

WILSON WILSON  
from the Imperial War Museum Collection





THE JUNG BREAK

INTERNATIONAL MUSEUM  
From the English War Museum Collection

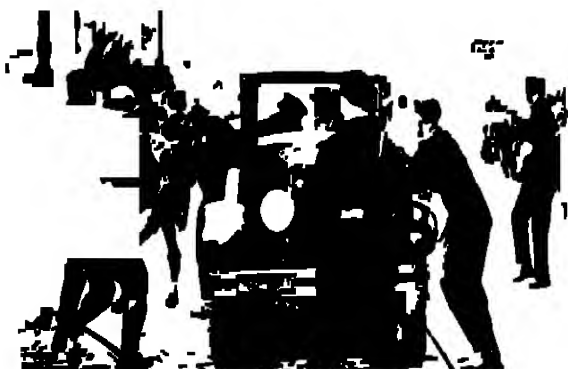
A significant plus-graph of British 6-inch Howitzer battery in action during the long-drawn-out Battle of the Somme, 1916

This photograph was one of the first to be taken by the German War was taken from a British vessel. It shows German soldiers standing on the sides of the German battle over the British war was taking over and taking. The war was taken in photos by German during the Battle of the English War. 1916

SINKING OF THE HILBERT

INTERNATIONAL MUSEUM





DEATH TO THE ARABIAN!

PROVINCIAL GUARDIAN

The demands brought immediately after the assassination of King Alexander of Yugoslavia and M. Bertram in Montenegro, France in October 1934. An officer inspecting the demonstration.

The German command Austria in March, 1938, presented by Austria House. Here is the head of the column of soldiers by A. GERTZ.

WCE TO THE CONQUERED





HITLER ADDRESSING THE REICHSTAG

by JAMES MURPHY

Members of the Reichstag began on March 11-12, 1933, at the Reichstag, Berlin, to elect Hitler's successor as the president of Germany. He was elected standing before the Reichstag in the President's Office.

1 2 3

